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CORSO VENEZIA 65, MILAN, ITALY,  
November 16, 1901.

NOW that the famous Italian brigand Musolino has been captured, and every detail of his arrest is being read with the greatest avidity by the public, it seemed quite natural for me to think of other celebrities of his kind, and so was attracted one evening to the Teatro Fossati, where Auber's "Fra Diavolo" was being given. While wanting to hear the bold robber sing, I really went there, I think, to witness the doing of one Beppo by the impresario of the company, Tommaso Barberis, who is well known for his buffo performances, and I was not disappointed.

But, not having seen a hand bill or program, I knew not who would sing the other characters, and was therefore most agreeably surprised to behold a vision of loveliness in the part of Zerlina. Signorina Clotilde Orlandi, a new Zerlina to the rest of the company, was much handicapped in her solo singing by the orchestra's very poor accompaniment; proof of insufficient rehearsal, and which it is to be hoped may go better a second time; yet, in spite of this, the lady, knowing her music thoroughly, sang with considerable ease and abandon.

As Zerlina, Signorina Orlandi looked "as pretty as a picture," eliciting from the gods in the Olympian gallery heights admiring exclamations of "Ah! ah! che bellezza!" which were easily heard in the parquet, and there the verdict found sympathetic echo all around me.

La Orlandi is a beauty of the petite brunette type; very shapely of figure, a bright, cheerful, happy expression of countenance with laughing eyes, and has a well formed head crowned with an abundance of beautiful hair. She certainly looked charmingly natural and most attractive, a much more tempting prize for Fra Diavolo to carry off than "my lady" with all her jewels. Signorina Orlandi, as Zerlina, really looked very pretty and altogether lovable. All her actions upon the stage were graceful and decidedly easy and unaffected; she appeared to be quite at home in her role and accustomed to the environment of the theatre. Her voice is a soprano of excellent timbre, color and quality, with a good range of round, full tones, free from that detestable tremolo so prevalent among Italian singers. Her tone placing (impostazione) is high and forward, causing the ringing and carrying ability of the singer's voice, and producing at times a fullness, a largeness of tone rarely expected of a cantatrice so daintily fashioned, or from a soprano of her kind. The schooling or musical education of Signorina Orlandi is undoubtedly good, and her voice training, I venture to say, deserves and should be pursued to a still higher finish technically. She sings very intelligently and with much expression musically, fully meriting the generous and genuine applause bestowed upon her performance in "Fra Diavolo." Shall gladly welcome an opportunity of hearing Signorina Orlandi sing again.

Signor Tommaso Barberis, the impresario who is engineering this two months season of nightly opera performances at the Fossati Theatre, is more of an artist than a manager of business. As Beppo, the vagabond robber, he was as natural and mirth provoking as when seen among a lot of chatting and laughing friends in the Galleria in the Piazza del Duomo.

Barberis is famous for his make-up and acting of buffo characters. And, as for what he knows about singing he might become, if he wanted to and were not so plain spoken and unbiased in his opinions, as successful a maestro di canto as are some others in Milan.

In "Fra Diavolo" he had a struggling, straggling, but most eloquent wig upon his head, and succeeded in greatly amusing and delighting the audience. His falsetto singing is simply wonderful; he was encored and re-encored, each

time varying the embellishments with which he adorned his soprano imitations.

The operas thus far produced at the Fossati, under the management of Signor Barberis, are Marchetti's "Ruy Blas," "Lucia di Lammermoor," "Norma," "Fra Diavolo," "La Favorita" and Petrella's "Ione."

By the way, in conversation one evening with Barberis, that gentleman told me he would be willing and ready to form and engage a company to produce opera in the different cities of the United States—with past and present repertory, complete in every detail—against a fixed, a stipulated sum, per week, month or whole season. He to be the sole artistic manager and responsible for the entire production; the performance and conduct of each and every member of the company, &c. The entire personnel of the organization he would select or secure here in Italy, with the exception of some members of the orchestra and a part of the chorus, which, he thought, could be engaged in New York.

The total expense of such an undertaking and the amount for which he would be willing to embark in the enterprise were extremely modest and moderate—were indeed low beyond belief and my understanding of such ventures.

Tommaso Barberis is known here, not as a presumptuous or venturesome impresario, but as a very modest, good natured, honest and deserving fellow—a most unpretending manager-artist.

The new opera, "Chopin," by Giacomo Orefici, has not yet been produced at the Lirico; but it is known that the four acts will be as follows: I., Chopin in Poland, age 17-18, studying music very diligently and with intensity; II., in Paris, youth and love affairs; III., on the isle of Majorca, in a "certosa abbandonata," seeking health; IV., again in Paris—moment of death. All the music is that of Chopin, adapted and arranged.

Orefici, the composer of "Chopin," six years ago wrote "Consuelo," an opera, for the Comunale Theatre at Bologna. His "Il Gladiatore," in one act, was produced three years ago at the Teatro Reale, in Madrid, but owing to the Spanish-American war at that time the opera was not so successful as would otherwise have been the case.

The composer of this new opera is an excellent pianist, and naturally an enthusiastic, passionate lover of Chopin's piano music, which he has now orchestrated and used entirely in the opera.

Chopin's music he is said to hold or consider more exquisite than that of Bach; yet more vigorous than Beethoven; still more dramatic than Weber.

The writer of the libretto, Angiolo Orvieto, is known favorably as a poet, and is the author of "La sposa mistica," "Velo di Maya," and a few other works.

If the poem of Perosi's "Mosè" is said to tend toward the theatrical, the libretto of "Chopin," being theatrical, has a tendency toward the poetic. The one is in four parts, the other in four acts.

Mme. Sarah Bernhardt, the celebrated actress, continues to be as indefatigable as ever, and has just given another proof of her inexhaustible energy by announcing a series of Thursday matinees, commencing this week, in which she will revive the creations that have made her famous.

During the winter, therefore, she will mount "Phedre," with Massenet's music; "La Samaritaine," "L'Aiglon" and "La Princesse Lointaine," all three by Rostand; "Hamlet," "Theodora" and "La Tosca," by Sardou; "La Dame aux Camélias," "Magda," "Lorenzaccio," "Tartuffe" and "Le Médecin Malgré Lui"; "La Ville Morte," by D'Annunzio; and a new comedy, "La Défense du Bonheur," by Garnier.

While visiting Milan the other day on business connected with the forthcoming production of his new play, "Francesca da Rimini," D'Annunzio is said to have confided to friends that he had begun another tragedy, the title being no other than "Nero," and the play to be brought out next autumn—a year hence; the principal interpreters would naturally be la Duse and Zaccanti (?).

Antonio Scontrino's music to the D'Annunzio play, "Francesca da Rimini," will be found to bear a considerable part in the performance.

In the overture the themes belonging to the story are duly set forth; while the succeeding entr'actes are entitled respectively, "Cavalleressa," "The Kiss," "The Denunciation" and "Death."

The musical interludes are intended to form a commentary upon the tragedy's action somewhat after the ancient Greek chorus.

His Holiness the Pope, after hearing a report from Monsignor Chapelle on the position of the Catholic Church in the Philippines, expressed the opinion that

Christians of all creeds and nationalities ought to aid the Americans in the pacification of the islands.

"Mosè," the new oratorio of Don Lorenzo Perosi, which he terms a vocal symphonic poem, is to be given for the first time to-night (irrevocably, it is announced). The work will be heard at the Salone Perosi, which is the old church of Santa Maria della Pace, now adapted to the purposes of such performances.

The orchestra will number ninety performers; the chorus will have 130 singers, besides a boys' choir of thirty voices. Arturo Toscanini, of the Scala, will be the conductor—the composer on this occasion resisting the temptation to direct his own work. Maestro Perosi will, however, be present. For the text of "Mosè," which is in verse, two Milanese journalists, A. Cameroni and P. Croci, are responsible.

DELMA-HEIDE.

#### DON PEROSI'S "MOSE."

MILAN, NOVEMBER 17, 1901.

OUR theatrical season may be said to be now almost in full swing, as pretty well all the theatres have begun regular performances; the Dal Verme with the "Tosca," of Puccini; the Lirico with "Sansone e Dalila," Saint-Saëns; the Manzoni with the best prose representations, &c., and the Scala also has officially declared its "cartellone," which, however, has undergone some modification since I wrote you in regard to it some time ago.

As my colleague, Mr. Delma-Heide, will undoubtedly have chronicled in all their fullness the representations which have taken place at the two principal theatres now open for opera, it would be inopportune to weary your readers with anything further on the same subject, which might even differ from those that will have already appeared.

Consequently I will speak of a novelty which especially interests Milan, and perhaps also all Italy as well, naturally, as the whole musical world, viz., the new oratorio "Mosè," by the Maestro Perosi, presented yesterday at the Perosi Hall. The young priest Don Perosi is already known to Americans, thanks to the repeated news published respecting him in THE MUSICAL COURIER.

Less known, however, will probably be the news in regard to this Perosi Hall, which was yesterday "inaugurated" for the second time. When Perosi by his "Resurrection of Lazarus" made his name known in both hemispheres in less time than that yet taken by any genius to reap half the same glory, a cry of joy burst forth from the breasts of uncompromising Catholics, happy and hopeful in having found something, if only an oratorio, by which to make known unto men that they were in existence. It was a revolution, artistically, theatrically and, let one say, politically.

There was a moment in which theatrical managers thrust aside all other authors, both old and new, in order to run after the oratorios of Perosi and give them everywhere, and Ricordi, editor and proprietor also of these, was only too ready to fan the flame of popular enthusiasm, happy in having found a new California or a Transvaal mine to profit by.

Then came the time of the Perosian artists, who knew only how to execute that particular music; churches reduced to theatres, and theatres to churches. Everyone became possessed of this musical fever. Not everyone, however, realized that under this Perosian enthusiasm lay hidden a political party—a flag. It was this enthusiasm that gave birth to the present Perosi Hall! Milan, priding herself on having held at baptism, as it were, this rising Italian genius, could not allow that his music should only be heard in any or every church, and the idea, artfully set afloat, of building a special hall for the purpose met with an admirably hearty response. Great part of the press, although seeing the false step, had not the courage to speak up for fear of being thought ridiculous or perhaps accused of want of patriotism, and so the company was at once formed and the shares immediately subscribed for.

I was one of the, perhaps, very few who, although admitting Perosi's undeniably great merit, yet disapproved of that exaggerated enthusiasm which could not otherwise than cool.

In the *Corriere dei Teatri*, of March 10, 1900, in an article entitled "Bayreuth in Italia," I wrote among other things as follows:

According to what the best informed papers say, the Perosi Hall may be said to be financially an accomplished fact, and soon also it will be materially so, as the work of adapting the Church of Santa Maria della Pace is being pushed forward with all alacrity. The dream of the young Maestro Perosi is therefore about to be realized, thanks to the activity of Cav. Cabella and the promptitude of the subscribers. We shall have therefore by next May a Bayreuth also in Italy; with this difference, however, that it will be ecclesiastical instead of being theatrical!

But the strange part of the business begins with their intention of giving only Perosian sacred music in the new hall, and with the emission of shares which, to the mind of the holders, should pay a dividend.

No one questions Perosi's high musical genius, the marvelous facility with which he writes, his inexhaustible vein of melody; but

that these gifts justify the building of a hall expressly for a composer of four oratorios, seems to me an exaggeration. It is true that Perosi promises much, and why should he not? He may keep his promise and write several others. He may set to music perhaps the whole history of both the Old and the New Testament, but the fact remains that as yet he has not done it.

Setting aside the rather presumptuous idea of founding a temple of art, and dedicating it to one who has no other merit than that of having written a few oratorios and some *messe*, let us see what is being prepared for the public with this new temple of sacred art. The principal attraction will be the "premières" of such new oratorios as the Maestro Perosi may write expressly for his new hall. This, indeed, should be so great as to draw not only the Milanese public, but that also of other Italian cities, and of foreign cities besides. I do not know, and have no wish to discuss, what Perosi may be preparing, but we may form some idea of the interest a new work of his may arouse, if we look at the relatively small concourse of visitors to his "Natale del Redentore" at Como, for which there were such great expectations, and this at a time when foreigners were already attracted to Como by the Exhibition. The press wrote in terms of sincere praise—Perosi had progressed, his new work was more ponderated, and ever so many other pretty things—but the public did not respond very fully to the invitation. The "Natale del Redentore" has remained since then almost \* \* \* in the cradle; perhaps with the idea of not making it too cheap, but anyhow, the greater part of the public has, you may say, forgotten it.

The Perosi Hall will certainly have, we are assured, the monopoly of the new works of the young composer. We are assured? But who will take the trouble to come as far as Milan to hear an oratorio, when they can enjoy one, perhaps better executed, in their own country without any such trouble? Besides, it will be necessary to rely almost entirely on the Italian public, because it is improbable that foreigners will come as far as here for the express purpose of hearing an oratorio of Perosi, accustomed as they are to the grand performances of Handel, Bach and Mendelssohn; and, is it likely that the Italians, after a surfeit of sacred music—and probably Perosi's—will come journeying to Milan in order to be present at a concert?

And then, again, concerts and sacred music at Milan! One must be very ignorant of Milan, or very much deluded by the momentary enthusiasm for Perosi to believe in any such thing. Ask the management at the Scala what it was that led to their enormous deficit last season. And to think that they, too, should have sought to diminish their then small deficit by giving concerts!

But the execution of oratorios in the Perosi Hall, they say, will be such as would not be possible in any other city. But why? The orchestra and chorus will be always the same, because they will arrange to salary them, only weakening them thereby. And the salaries—where are they to come from? From the takings of just a few concerts a year? No! one must be as ingenious as some of the shareholders who subscribed with such Christian ardor, strong in their faith that by the time the Perosi Hall would be opened the public belief would have advanced a good century.

And I was a prophet long before the time! Before the hall had begun to serve its purpose came the news of a really disastrous reception given to Perosi in Germany, whither he had been led by his party in the hope of gaining fresh laurels. This was followed almost immediately by a similarly hostile reception in France and in England.

when here, too, they opened their eyes, and the Perosi Hall, which was to be the *clou* of Milan, was found to be simply a mistake.

In fact, at the end of the first series of concerts, the company found themselves out of pocket by an amount exceeding their paid up capital, but the shareholders, good devout Christians, contented themselves with the triumph of their faith in lieu of dividend!

Now the new Perosi Hall, although still retaining the name of the maestro, is an entirely different thing to what it was before; in the first place it is no longer a church, but a real and proper concert hall, of which Milan was feeling the want, and besides this it will be available, no longer for Perosi's music alone, but for any sort of concert that anyone may wish to give.

The restoration and adaptation, which have been a work of patient and intelligent study, unite in admirable harmony a scrupulous reproduction of the ancient and venerable temple with a strict practical consideration of the new use to which it is to be put. As the eye wanders round the ample hall objects of extreme artistic value meet its view: a beautiful fresco of Bernardino Luini, which decorates one of the walls; the wrought iron lamps, reproduced from examples of that same period; the loggia, with the columns that formed part of the ancient Coperto dei Figini; all its church-like appearance has disappeared, a new apse has been constructed and a spacious flight of raised steps for the chorus, a convenient orchestra placed below the level of the hall pavement; all the services of buffet, cloak room, medical assistance, heating, illumination, &c., excellently provided for—in short, a real concert hall, which will compare favorably with the best in Europe.

Anyhow, the inauguration of yesterday took place with the quite new oratorio of Perosi entitled, as before said, "Mosè."

The poem, which is divided into a prologue and three parts, is the work of two esteemed colleagues, Agostino Camerini, music critic of the *Lega Lombarda*, and Pietro Croci, London correspondent of the *Corriere della Sera*.

They have evidently not sought to create a strictly literary work, a biblical poem, but simply to put before the maestro the plot for a musical work of notable proportions, and of a character no longer strictly sacred, such as were the first oratorios, but a mixture of the mystic and the heroic in a free and frank dramatic form without being theatrical. Therefore their care has been to furnish a rapid succession of pictures of the life of Moses, comprising also

that of the Hebrew people and their liberation from the yoke of the Pharaohs.

The prologue, taken from the eleventh to the twenty-fifth verses of the Second Chapter of Exodus, tells of Moses among the Midian shepherds. It is evening; Reuel is before his tent; from afar are heard the songs of the shepherds and of the women who are tending their flocks. But suddenly Reuel sees his daughters hastening to him; they tell how the shepherds came and drove them away when they were drawing water, and how they were delivered out of the hands of the shepherds by a stranger—Moses—who at that moment approaches; Reuel calls him that he may eat bread, but Moses, declaring himself only defender of the oppressed, sighs and remains absorbed in meditation; Zipporah timidly questions him, and Moses tells of the bondage of his people, his flight, his need of peace; and peace Zipporah offers him in her home, whereat Moses, overcome and abandoning himself to the sweet vision of happiness opened up to him, accompanies Reuel into his tent.

It is an Oriental afternoon; we are among the tents of Reuel, at the foot of the mountain of God, Horeb. Moses is returned with the caravan from the distant oases, to which he had driven his father-in-law's flocks. His tale is interrupted by shepherds, who relate how the bush burned with fire on Mount Horeb and yet was not consumed. Moses runs to see the miracle, and the voice of God called unto him out of the midst of the bush, and said: "Moses, Moses!" And he said: "Here am I."

To the doubts of Moses, Jehovah promises to smite Egypt with all His wonders, so that the Hebrews shall be allowed to go.

Moses communicates to Zipporah the command of Jehovah and departs; but Zipporah determines to follow him with her children. Reuel and the others, blessing them, salute the parting Elect.

The fifth and twelfth chapters of Exodus furnish the argument for the second part, entitled "The Exodus." Moses tells Pharaoh the command of God; the king laughs at him, while the courtiers urge him to acts of severity; Aaron threatens him with the anger of God, and, with Moses, prophesies the plagues; but still Pharaoh does not relent.

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them by Jehovah, while the people raise heartrending cries. With the termination of the interlude the dialogue is renewed.

It is the night of the Passover before the Exodus. In the land of Goshen a family is gathered together, as Moses commanded, to partake of the lamb. The song of the head of the family alternates with the chorus of the children, which becomes afterward confused with that of the Egyptian people, who in the streets are lamenting the loss of their first born.

The last part is the crossing of the Red Sea. We are in the Israelite camp before Baal-zephon, between the desert and the sea. It is early morn. The people are sleeping in their tents. Moses is contemplating the rising sun, thinking of the peace in the land of Midian, when from afar arises the din of the Egyptians, who are advancing. In a subdued chorus they are whispering their design: to fall on the Israelites and destroy them. But the voice of Jehovah arouses Moses and commands him to stretch out his hand over the waters. The noise of the advancing Egyptians increases, and the people of God awake, upbraiding Moses. He encourages them; stretches out his hand over the waters and divides them, and the people pass over in safety. The Egyptians arriving, stand astounded on the shore; but Pharaoh orders the advance. The army rushes

forward and is swallowed up by the falling walls of returning waters. Meantime, from the opposite shore, which the children of Israel have reached, Mary, sister of Aaron, chants the final hymn to the Omnipotent.

The tone of the poem is lofty, strong, incisive, and its pleasing variety of verse, rhythm and strophe gives the composer opportunity for investing his symphonic and vocal comments with ever new features.

And the music?

First of all we must remember one quality or defect (according to the different opinions) of the oratorios already written by the Maestro Perosi, and that is, that they had rather too dramatic a flavor, almost theatrical, and consequently not at all adapted to the scholastic form of oratorio. Now the subject is changed; it is not an opera in its true sense, but something very near it; the libretto would admit perfectly well of being staged. It is clear, therefore, that Perosi would have progressed, even remaining faithful to his old style. And, in fact, he has not changed much. The melody is richly transfused with artistic sentiment and most loving passion. The orchestral part, on the other hand, is greatly improved; it is much more accurate, more studied, with descriptive intention after the manner of Wagner—indeed, the school, style and system of this great master are apparent. And in certain *brani* of his new "Mosè" Perosi has orchestrally revealed real and undeniable power of extraordinary richness. Perhaps, by keeping to his new path, and studying carefully what he produces before giving it to the public, he may come back to the point to which, on a not too solid basis, his party had raised him.

It is almost superfluous to say that the audience on this first night was composed of the best of Milan; that the concourse of people was extraordinarily large; that the applause was unstinted, and that the artists and the orchestra, led by Toscanini, conductor of the Scala, gave a rendering throughout that may justly be described as a marvel.

F. ORLANDI.

AMY ROBIE.—Miss Amy Robie, the violinist, played last week at a concert given under the direction of Mme. Evans von Klenner, at the residence of Mrs. Esther Herrman. She has recently been heard at a musical in New Bedford, Mass., and has offers of engagement at Hazleton, Pa., and elsewhere.

#### ELIZABETH HAZARD'S MUSICALS.

MRS. ELIZABETH HAZARD is planning to give a series of musicals in the assembly room of Ardsley Hall, where the singer herself occupies one of the handsomest apartments. During the autumn Mrs. Hazard added a number of cycles to her repertory, and her singing, particularly of the lieder by Schumann, Schubert and Cornelius, shows marked artistic advancement. This, however, does not mean that she is neglecting the English ballads and songs by budding American composers. Mrs. Hazard has studied with the best teachers in the country, but she is an artist who is not content with past achievements, but works right on, mindful of the future. At several of the musicals at which Mrs. Hazard sang this season she was accompanied on the harp by Charles Schuetz, whom Mr. Pauer has engaged to take Cheshire's place at the Philharmonic concerts. Assisted by Mr. Schuetz, Mrs. Hazard has several dates to fill after the New Year. Her own musicals will be given between January 1 and Lent. Mrs. Hazard's voice, a pure lyric soprano, is admirably suited to the unique character of the recitals with harp accompaniments. That form of accompanying reveals the purity of a voice, and Mrs. Hazard has again and again illustrated that fact.

CLIFFORD ALEXANDER WILEY.—Clifford Alexander Wiley, the baritone singer, who recently returned from Europe, will sing here this winter. Mr. Wiley is a singer who has received many favorable criticisms. We add a few:

I heard a baritone the other day who will create something of a sensation, I believe, when he begins to be heard. He is Clifford Alexander Wiley, from New York. Mr. Wiley's voice is beautifully cultivated; he has tenderness, dramatic force and a beautiful method. He is not afflicted with any airs or mannerisms, and his voice seems never to tire. It is magnetic.—Washington Capital.

Mr. Wiley is the possessor of a baritone voice of beautiful quality, which has been cultivated to a high degree of excellence.—Baltimore News.

While every one of the participants acquitted themselves in a most creditable manner, particular mention must be made of Clifford Alexander Wiley, the famous baritone, whose rendition of Gounod's "Ever Bravest Hearts" was the masterpiece of the evening.—Alexandria, Va., Gazette, January 24, 1900.

During the World's Fair in Paris, Mr. Wiley sang with success at several important functions. Later he sang with equal success in London. Since his return to this country, Mr. Wiley has sung at concerts in New England with other leading artists.

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# MUSIC IN BROOKLYN.

## Hochman Plays the Scharwenka Concerto.

It was eight years ago at a musicale given in the ballroom of the Hotel St. George in which the writer was interested that a gifted boy pianist played. The boy was very modest, and his parents, who came over to Brooklyn from their New York home, were equally retiring. The boy's Brooklyn debut on this informal occasion was without the fuss that usually accompanies the first appearance of a prodigy. It was, however, in the performance of a group of short pieces that the boy stirred his hearers. Subsequently the young pianist played at a Seidl concert at the Academy of Music. Then no more was heard of the remarkable boy until this winter, when he returned a young man, after a long sojourn in Berlin. His wise parents put an end to the "prodigy business" in time, and their son, Arthur Hochman, now is entitled to enroll his name among the pianists of the day whom we describe as great. Mr. Hochman, a worthy pupil of Xaver Scharwenka, Eugen d'Albert and Dr. Ernst Jedliczka, played at the concert of the Brooklyn Saengerbund the third piano concerto by his former master. The concert was given at the Academy of Music, December 9, under the auspices of the Brooklyn Institute of Arts and Sciences. Mrs. Louise Scherhey, contralto, was the other soloist. There was an orchestra of forty musicians, and Louis Koemmenich, the regular conductor of the Saengerbund, conducted the concert. Now, these are the facts. Regarding the program, there was no end of favorable comment.

Of the six novelties heard at the concert, the most important was the Scharwenka Concerto. When this composer published his first piano Concerto in B flat minor the work found great favor, and musicians expected even greater achievements in the future, but the expectations were somewhat disappointed in the second concerto, the one in C, which technically did not prove nearly so strong a work as No. 1. No. 3, in C sharp minor, the one which Hochman played, is a most harmonious work. The three movements are built upon the same thematic material, and are treated with skill. The orchestration is modern and sonorous. The piano is brilliant, even rhapsodical, and is reminiscent of Chopin, Schumann and Liszt. Three years ago, at Steinway Hall, New York, the composer, with a local pianist playing the orchestral part at a second piano, gave a private performance of the work before several critics and guests.

At the Brooklyn concert young Hochman gave a wonderful performance of his former master's work. If it is true that music begins where technic ends, then young Hochman may be proclaimed an artist of supreme attainments. A most beautiful touch and technic that seems fully equal to all demands characterize his playing. But there is something more than touch and technic in his playing. He is an artist endowed with the talents that come from spheres unknown to most men. Although the program was very long, young Hochman was recalled many times, and finally added an extra number, the Tchaikowsky Berceuse, and he played it in a way that compelled the tears to flow.

Madame Scherhey sang to orchestral accompaniment the Penelope aria from Bruch's "Odysseus," and her sympathetic voice, taste, intelligence and convincing vocal style established her as an artist. Her success was all the more remarkable because there were no advance "puffs" about what she could do, and, being recommended by Mr. Koemmenich, she was spared the foolish "trials" at Association Hall. A singer like Mrs. Scherhey should be heard oftener in Brooklyn, and elsewhere for that matter. Good contraltos are rare. Later in the evening Mrs. Scherhey sang two songs, "O, lass dich Halten!" by Jensen, and "Mignon," by d'Hardelot. The piano accompaniments were artistically played by Alexander Rihm. Both in the piano concerto and in the Bruch aria the orchestra, conducted by Mr. Koemmenich, did better than most of the orchestras which for the want of a better word are described as "scratch."

The Maennerchor of the Saengerbund sang better in the last half of the concert than in the opening numbers. Rheinberger's "Hunting Song," poem by Sir Walter Scott, translated into uncommonly good German, was the first choral number. The German composers knew their Shakespeare, Scott and other poets of Great Britain as

well as they did those of the Fatherland. Schubert especially showed that he was fond of the "foreign" poets. His "Hark, Hark, the Lark!" is a setting to Shakespeare, and Scott wrote the verses for the "Ave Maria." One of the finely dramatic numbers was the singing of Hagar's "Todtenvolk" (Spectres of Tydal), by the male chorus. "An Hour Ere Break of Day," by Thuille, the Munich composer; "Old Black Joe," arranged by Van der Stucken, and sung in English, and "Elfin Whisp'rings in the Forest," by Bunte, were beautifully sung by the men. Here it was plain to see the work of a conductor like Koemmenich. The Ladies' Chorus sang Sucher's setting of Heine's "Visions," and this writer never heard the Saengerbund Ladies' Chorus sing so well. Mr. Koemmenich was proud of the young women, and he had a right to be. Unfortunately, much cannot be said for the orchestral numbers, an overture to d'Albert's musical comedy, "The Departure," and Smetana's symphonic poem, "From Bohemian Fields and Forests."

Tuesday night, December 10, there were many concerts in Brooklyn, and the word many is used here without exaggeration. By dint of running and the trolley the writer managed to hear parts of three of the concerts. First came the concert of the Brooklyn Apollo Club, at the Academy of Music, where Miss Estelle Lieblich, soprano, and Miss Augusta Cottlow, pianist, made their first Brooklyn appearance since the artists returned from Europe. Miss Lieblich proved a winsome young woman with a rarely beautiful voice. It seems rather unnecessary to exploit her as a coloratura singer. She does sing florid music beautifully, but she has a rich, medium register, and with further development she is going to have noble chest tones, and that means that some day she is going to be a dramatic soprano. The young artist must be forgiven for singing that wearisome air, "Thou Charming Bird," from David's "La Perle du Brésil." The concerts of the Apollo Club are social rather than musical affairs. Years ago the artistic aims were higher. When Dudley Buck was in his prime the program at each concert contained at least one piece de résistance. But musically the club has no future. There may be some people who will resent this statement, but, if you please, it was an active member of the club and not the writer who separated the "sheep from the goats" in declaring that the concerts are just social assemblies and nothing more. If any persons do resent this, they will be quite justified. The writer, who lived in Brooklyn over ten years, knows that the best people in the borough are musical, and this applies especially to the women of Brooklyn. There is no use hiding facts, but the Apollo concerts are not what they were socially. As Dr. Holmes would put it, "The two-story people are having their innings now," and there is a lot of "two story" people in Brooklyn.

Since last season there have been many changes in the personnel of the active membership. Whether on account of the Brooklyn climate or to Mr. Brewer, as the acting conductor, the leading tenors and basses have withdrawn, and in numerous cases their places have not been filled. Mr. Brewer, however, proved equal to the emergency by having the club sing the most trivial songs—songs that the same number of men anywhere might have sung as well. But to return again to the soloists, Miss Lieblich was recalled enthusiastically after her "bird" solo, and as an encore sang Liza Lehmann's "You and I." Her father, Max Lieblich, played her accompaniments in that musicianly style for which he is noted. After the intermission Miss Lieblich sang again "Bergerette," an eighteenth century song; "At Parting," by Rogers, and "The Nightingale," by Alabieff. Miss Cottlow opened the second part of the concert with three piano soli, the Brahms Rhapsodie in B minor, Liszt's "Waldestrauchen" and "Marche Militaire," Schubert-Liszt. Her playing proved the musical feature of the concert. She is a rarely gifted young woman, and in her playing reveals a fine balance of the emotional with the intellectual. When Miss Cottlow finished the military march, the writer was obliged to leave, but later we heard that the pianist was compelled to respond with another solo. Miss Bertha Bucklin, who has played often in Brooklyn, was the other soloist. The numbers sung by the club were "Serenade to Juanita," Jouberti, arranged by Max Spicker; "On the Rhine," by Beschnitt; "Within a Mile of Edinboro Town," arranged by Homer Bartlett; "The Fir Tree and the Palm," by Sokolow; "The Folksong," by Edward Kremser, and "The Viking's Farewell," by John H. Knowles. Hugh Elmer Williams, a basso with a good voice, sang the incidental solo to "On the Rhine," and Miss Lieblich sang the solo to the Scotch melody, "Within a Mile of Edinboro Town," and again astonished the audi-

ence with her high notes. Herbert S. Sammond played excellent accompaniments.

Assisted by Mme. Berta Grosse-Thomason, pianist, the Venth-Kronold String Quartet gave their second concert at Wissner Hall last Tuesday night, and the writer reached the hall in time to hear the Rheinberger Quintet in C major, for piano and strings. The performance by the five artists was a most musical one, and, moreover, a musical audience applauded them at the close. The writer regretted very much missing Mr. Venth's Sonata, for violin and piano, which was played earlier in the evening by the composer and Madame Thomason. One who did hear declares it is very poetic, and yet withal is healthful and modern in construction. Grieg's Quartet in G minor completed the program for the evening offered by Messrs Venth and Kronold.

Sometimes it happens that late concerts have their advantages. The meetings of the Tonkünstler Society, held at the Argyle, begin late, and therefore the writer on last Tuesday night arrived in time to hear another quintet, the Brahms, in F minor, played by Alexander Lambert, piano; Ludwig Marum, first violin; David Mannes, second violin; Jacob Altschuler, viola, and Leo Schulz, cello. The names of the artist bespeak the quality of the performance. At the close the artists were greeted with prolonged applause. A quartet by Louis V. Saar was played as the first number of the meeting by Messrs. Mannes, Marum, Altschuler and Schulz, and while the writer did not hear, one who did proclaims it one of Mr. Saar's strongest compositions. Miss Dorothy Moller, contralto, sang songs by Franz and Cornelius, accompanied at the piano by Mrs. Florence Brown Sheppard, and this completed the interesting program presented by the Tonkünstler.

Mrs. Minne Humphries, the soprano soloist of the Greenwood Baptist Church, gave a concert also on last Tuesday night at the church in aid of the Building Fund. She was assisted by Miss Henriette Weber, pianist; McCall Lanham, baritone, and Charles Russell, cellist. As a rule, church concerts do not attract musical audiences, but the people who assembled to hear Mrs. Humphries and the other artists proved an exception to the rule. The character of the program was enough to convince that artists and not amateurs were to appear. The compositions played and sung follow:

Fruhlingstrauchen	.....Sinding
Marche Grottesque	.....Sinding
Miss Henriette Weber,	
Aria, Qui la Voce, I Puritani	.....Bellini
Mrs. Minne Humphries.	
Nina	.....Pergolesi
Caprice Slav.	.....P. Scharwenka
Charles Russell,	
Arioso, Benvenuto	.....Eugene Diaz
McCall Lanham,	
Abendlied	.....Schumann
Tarantelle	.....Popper
Mr. Russell,	
Die Soldatenbraut	.....Schumann
Dein ist Mein Herz	.....Schubert
Mrs. Humphries,	
Valse Caprice	.....Rubinstein
Miss Weber,	
Thou'rt Like Unto a Flower	.....Ludwig
Because She Kissed It	.....Gaynor
Mighty Lak' a Rose	.....Nevin
Mr. Lanham,	
Violets	.....Ellen Wright
Come to Me, Sweetheart	.....J. C. Bartlett
Mrs. Humphries,	

Mrs. Humphries' beautifully trained voice made the very most of the Bellini aria, and in the lieder of Schumann and Schubert she evinced still greater possibilities. As one of the professional pupils of Miss Caroline Montefiore, Mrs. Humphries is making fine progress, both as a singer and a teacher. Both as a soloist and as an accompanist Miss Weber is a delightful artist, and it was evident that the Greenwood audience heard her with pleasure. Mr. Lanham is an artist who seems altogether modest. His voice and style should bring him more prominently before the public. Mr. Russell, the cellist, also proved an agreeable surprise at the concert. He is a thorough musician, drawing from his instrument a rich, full tone, and his legato playing is particularly fine.

The Chaminade Club and the Midwood Club also gave concerts last Tuesday night. The concert at the Midwood Club was for the benefit of St. Paul's Protestant Episcopal Church, Flatbush. The same evening, Mrs. Lucie Boice Wood, soprano, assisted Mrs. Stuart Close at a musicale

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which the latter gave at her home, 209 Hancock street. Mrs. Close is a professional pupil of Dr. Henry G. Hanchett, and on the night of her musicale she played a Fantaisie by Saran; "Woodlawn Sketches," by MacDowell, and Liszt's transcription of the "Liebestod."

As the program of the concert by the Boston Symphony Orchestra at the Academy of Music last Friday night is almost the same as that performed in Manhattan Saturday afternoon, there is no need here of extended criticism. Josef Hofmann played the same concerto at both concerts, the Chopin in E minor. The orchestra played Mozart's C major Symphony and the new overture, "In London Town," by Edward Elgar. The review of the Manhattan concert will be found on another page of this issue of THE MUSICAL COURIER.

Last evening (Tuesday) the Handley Musical Society gave a public rehearsal at Crosby Hall.

To-night (Wednesday) at Association Hall, George Riddle will read Milton's "Comas," and the original music by Henry Lawes will be played on old-time instruments. Arthur Claassen, the musical director of the evening, will assist at the spinet, and the stringed instruments, to be led by Carl Venth, will be tuned down one-third and otherwise "doctored" to resemble the instruments of former centuries.

The pupils of Alexander Rihm and Henry Schradieck will give their second joint recital to-night at Wissner Hall.

The Kaltenborn String Quartet will give a concert to-night at the Bay Ridge Presbyterian Church. The series of concerts Sunday afternoons, at the Crescent Athletic Club on Clinton street, began last Sunday.

To-morrow evening (Thursday) "The Messiah" will be sung at the Academy of Music by the Brooklyn Oratorio Society. Four fine soloists are announced, Miss Estelle Lieblich, Mrs. Marian van Duyn, Ellison van Hoose and Whitney Tew. The oratorio will be presented under the auspices of the Brooklyn Institute. Walter Henry Hall will conduct. The program of the Christmas concert by the Institute was published last week. The artists to appear at this Saturday next in Association Hall are Mrs. Katharine Fisk, Gwilym Miles and Avie Boxall.

Friday evening, December 27, Mme. Schumann-Heink and Emil Fischer will give the recital postponed from October 17.

THE RISE OF THE WESTERN CHURCH SINGER.—Year by year the displacement in church choirs of long standing favorites, and the introduction of new Western singers into their places, is becoming more apparent. Their fresh young voices, together with marked ability for application and hard work, is slowly accomplishing the inevitable end. What elixir the Western air breathes on the native born—infusing both vigor and the determined application to labor of study—is a mystery yet to be solved. But it is becoming more and more evident that in the coming spring, when, as Mr. Fellows, of the Townsend H. Fellows Choir Exchange, said in a recent interview, all indications point to a most remarkable coincidence of purpose among musical committees, to secure entirely new choirs for the year beginning next May. It becomes increasingly apparent that the coveted posts will many of them be filled by the young Western singers, who possess all the requisites—voice, temperament and repertory.



DRESDEN, FRANKLINSTRASSE 20,  
December 1, 1901.

RICHARD STRAUSS, whose musicianship has revealed itself in his symphonic dictions and songs, was given a first hearing here November 21, as an operatic composer of a one act work entitled "Feuersnoth." The composer calls it "a Sing-gedicht" (a song poem), though it has but little in common with this title, for it is, truly speaking, musical philosophy—"overmusic"—altogether an immensely interesting creation of demoniacal virtuosity, a stunning proof of the composer's contrapuntal genius, his orchestration, his abnormal harmonization and his brilliant coloring.

Charged with sardonic humor, free and large in its patterns, it is perhaps the biggest music, not dramatic but symphonic, penned of late in the form of opera, which in Von Schuch found a congenial interpreter. His grasp, his intelligence and his spirited conducting elated the listeners, even those unable to fathom the depth of the composition, to the heights of the author's lofty fantasies and feelings, which later, by the by, are always strictly controlled by intelligence and thought.

If one does not believe in Richard Strauss' impulse nor in his sentiment, one has an unshakable belief in his brains, his broad mind, his wit and his "rabbisches Können," as one of our critics had it. "Feuersnoth" should be called a subjective epic, a rhapsody on love's old story and all the fuss of it.

The scenes are laid in Munich in the time of fabulous antiquity, "fabelhafter Unzeit," which in German has a double meaning, covering a multitude of anachronisms, such as are actually contained in Wolzogen's libretto. As for the latter, so much has been written against it, that I, truth to tell, expected it to be worse. I should therefore state here that whoever is able to digest the second act of "Tristan," or the plain language of Shakespeare as used in his plays, will not feel offended by Strauss-Wolzogen's distinct mode of expressing things with their proper names. To me the all encompassing, beautiful, spiritual idea of the dictation, that of love's triumph (without love, nothing but darkness), stood out too prominently to lose itself in petty criticism of the antiquated language of the book, such as is probably used in fabulous antiquity.

The title "Feuersnoth" is hard to translate; "want of fire"? or "distress caused by want of fire"? as you like.

The tale is founded on an old Netherlandish myth, according to which a maiden once upon a time insulted her lover so severely that he in his turn, as a sorcerer, took revenge upon her by conjuring absolute darkness over the town in which she lived, no fire burning there anywhere. This darkness, causing great distress, lasted until the moment when the maiden, full of repentance, opened the door to her lover to enjoy love's happiness and he united with her. In this very hour the extinguished fires suddenly glowed anew, and light, comfort and luck came back again to the distressed inhabitants of the town. Musically this is the climax of the opera, worked up in a dazzling fashion,

the soaring grandeur of which recalls the most glorious parts of the author's "Zarathustra" music.

That Strauss has studied his Wagner to good account nobody will deny. Though he has not, however, been able to impregnate his "Feuersnoth" with equal dramatic vitality as his great namesake, Richard (of Bayreuth), and though it contains some painfully long monologues and symphonic interludes, the work will not glide unnoticed down the stream of oblivion. Who knows, perhaps motifs from it will be added some day to the chapter, "the hero and his works," from the composer's "Heldenleben" score, to live there for longer time to come than on the stage, for popular Strauss' "Feuersnoth" is not. It is caviar to the people, and it remains to be seen how long it will hold the boards.

The performance under von Schuch's conductorship was beautiful and artistic in every detail. Tributes of thanks were paid to Count Seebach for having taken the initiative in the production of this remarkable work. The orchestra was marvelous, the choruses—particularly those of the children—likewise. Of the vocal numbers Kunrad (Scheidemantel) and Diemut's (Fräulein Krull) love duet, their monologues (very long!) and the terzett of Diemut's playmates are beautiful. The leading roles could hardly find better interpreters than they did in Scheidemantel and Krull, the minor parts being equally well sung by Nast, von Chavanne, Staudigl, Schäfer, Erl, Wachter, Pelter, &c. The artists, the composer, the librettist, the stage manager (Herr Moris) and von Schuch were called at least a dozen times at the conclusion. The house was crowded. The King and the Queen attended.

The evening was brought to a close with a revival of the ballet, "Coppelia," by Delibes, artistically conducted by Dr. Rabl. Fräulein Zanini appeared as a guest in the solo part.

Needless to say, the second symphony concert by the Royal Orchestra was an equally enjoyable occurrence as the preceding first recital some weeks ago. Alberto Geloso, the Parisian violinist, as soloist, captivated the audience by the beauty of his tone production, the fire and temperament of his execution. He is a sterling virtuoso. Saint-Saëns' Concerto, a paraphrase on an Arabic theme, by Lenormand, and a Habanera of his own were his numbers. The novelty of the evening was an orchestral Legend by Jean Sibelius, of Finland, "The Swan of Tuonela," which last summer at the Heidelberg Tonkünstler meeting—when produced under the composer's own baton—was very favorably criticised by Mr. Floersheim in the columns of this paper. The proof given here of the composer's quite remarkable talent is originally a part from a Symphonic Dictation in four movements, called "Lemminkäinen," the subject being an episode from "Kalewala," treating of the fate and the adventures of Lemminkäinen, the Achilles of the Finnish mythology. The parts of the symphony, produced first in Helsingfors some years ago, are entitled: (1) Lemminkäinen and the maidens; (2) His stay in Tuonela; (3) Tuonela's swan; (4) Lemminkäinen fares homeward. Tuonela, according to the myths, is the realm of death, surrounded by a broad river of black, turbulent water upon which a swan swims about singing in lonesome majesty solemn and melancholy tunes. Those interested in the subject will find it in cantos 26 to 31 of "Kalewala," the national epos of the Finns.

Cut out (like as is this program) from the frame of the composition in its entirety, the beautiful musical legend of the swan cannot, of course, impress the hearers in equal degree as when heard contrasted by the preceding and the adjoining movements. Nevertheless, even in this shape it does not fail to call attention to Sibelius' strong creative powers, his bent being the deep, melancholy style, expressing the unutterable, intense, passionate plaint such as is characteristic of his nation. As to form, content, orchestration and harmonization the composition is original. Di-

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vided violins form the background for the principal theme, played on the English horn. It is a sad tune running through the whole movement, the climax of which is beautifully worked up, until finally the song ceases, ending gradually in a fleeting, evanescent pianissimo of a rare and desolate effect.

Among the hearers there certainly was none who did not deeply regret that the items of this program were not conducted by Schuch. Herr Hagen took his place. Borodin's "Steppenskizze" followed. It is a most interesting composition, which (like Sibelius'), sad to say, was too short to make the effect effective when heard as a part of the work to which it belongs. Both compositions were warmly received.

Sauer was the soloist of the last Philharmonic concert. More about all the numerous recitals which occurred of late in my next.

A. INGMAN.

**HANCHETT.**—Dr. Henry G. Hanchett has planned his season so as to allow of a maximum of activity, giving attention in turn to the interests with which his name has become associated. He has already played fourteen recitals or concerts since the opening of the season in October, all of them in this city. Of these the most important was his first series before the Brooklyn Institute. Although he has now given ninety-seven recitals before this one body in seven consecutive years, his audiences at his latest series have been much the largest in the entire history of his courses. From the beginning he has steadfastly adhered to the one purpose of making the thought of the composer and the true value of his writing apparent to the audience. He has treated his hearers as students and has tried to teach them something that should be of permanent educational value. A similar aim, but worked out on somewhat different lines, may be discovered in his recitals before the New York City Board of Education, which now number up to thirty-four. It is surely noteworthy that an artist can make a record of such extensive courses in this metropolis with constantly growing audiences.

Dr. Hanchett now begins his work at a distance from the city, but he has so arranged it as to interfere as little as possible with his private teaching. After playing before the Pennsylvania State Music Teachers' Association and at Wilson College in the same State, he goes West to Chicago and Galesburg, Ill., and South as far as New Orleans, resuming his recitals in this city and vicinity March 1.

Dr. Hanchett announces an interpretation and analysis class, which he is to conduct in his studio in this city for advanced students and young artists (pupils of any teacher), beginning in January and meeting twice a month. This class will study the interpretation of standard and classical works for the piano, and the best practical means of expressing their significance, the playing being chiefly that of the members of the class. The class is now organizing.

**KUBELIK THIS AFTERNOON.**—Jan Kubelik, the violinist, will give his second recital this afternoon in Carnegie Hall, assisted by Mrs. Jessie Shay, pianist, and Rudolf Friml, accompanist. Here is the program:

Concerto for violin, F sharp minor.....Ernst Herr Kubelik.  
Piano soli—  
Wedding Day.....Grieg  
Scherzo, Valse.....Moszkowski  
Miss Jessie Shay.  
Violin soli—  
Andante (Concerto No. 7).....Spohr  
Souvenir de Moskow.....Wieniawski  
Herr Kubelik.  
Piano solo, Allegro Appassionata.....Saint-Saëns  
Miss Jessie Shay.  
Violin solo, Witches' Dance.....Paganini  
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PARIS, NOVEMBER 29, 1901.

## An Overture by Mozart Heard in Paris for the First Time!

**A**N unpublished work by Mozart heard for the first time surely merits attention. This is what is said to have happened at the first concert of the season given at the Paris Conservatory last Sunday. In going through a quantity of manuscript music, G. Marby, the conductor of the Conservatory concerts, discovered a number of orchestral parts of the eighteenth century covered with dust, which seemed to have accumulated since the founding of the institution. Some of these parts bore the following inscription in French:

"Overture for grand orchestra, by Mozart, Paris. Printed and published by the Conservatory Press, 152 Faubourg Poissonnière." No score was found, but from the orchestral parts, and which apparently had never been used, Mr. Marby was enabled to reconstruct one. It is perfectly true that this overture is quite unknown. It forms no introduction to any of Mozart's operas, and does not appear on the published list of any of his works, symphonies, serenades or divertissements. The style of the work is distinctly Mozart's. It begins by a short solo for the oboe andante, followed by an Allegro Spirituoso, the principal movement of the overture.

Tierrot, the French critic, in speaking of the authenticity of this work, says: "It is to be noticed that this composition was published at the Conservatory Press, which, at that period, under the control of the institution, brought out many didactic and artistic works of the most serious character. But how came this overture to have rested so long in the library of the Paris Conservatory and to be quite unknown to the German publishers? It must be remembered that Mozart was in Paris in 1778. The future composer of 'Don Giovanni' came to the capital of France to seek his fortune at the very worst moment for him, as it was the very year when the dispute between the Gluckists and the Piccinists was at its height, and attracted the attention of musical amateurs to the exclusion of the claims of any other composer. Mozart had asked for an opera libretto, but as this was not furnished immediately, he occupied himself with composition for concerts. On October 3, 1778, in writing to his father, he says: 'Le Gros, director of the Concerts Spirituels, has bought from me the two overtures (symphonies), and the Concertante Symphony.' Now it is one of these two overtures (the other one having been rewritten and published in Germany) that has just been brought to light." The style is Mozart's, but

tempered a little by the French school, and the fact that it was written for a French public; the orchestration is that of Mozart's other works written for grand orchestra, and so a work presumably composed by this illustrious composer has been heard perhaps for the first time in Paris after a lapse of 123 years. Better late than never!

The first concert given by the new Philharmonic Society was a great success. The Rosé Quartet, of Vienna, appeared for the first time in Paris, and made a most favorable impression. The program was very long—three quartets, in this order: Haydn, Brahms and Beethoven, with songs by Liszt, Schumann and Schubert, sung by Mme. Félicia Litvinne, some in French and others in German. I cannot tell why. These were accompanied in a marvelous manner by the pianist, Alfred Cortôt. By the way, they were announced on the program: Voice, Madame Litvinne; piano, A. Cortôt, thus giving due recognition to what is a most difficult and often thankless office. In acknowledging the recalls the vocalist appeared always in conjunction with the pianist.

The report on the budget of fine arts has just been published. It proposed the augmentation of the grant to the Opéra from \$16,000 to \$240,000, and a new concert hall for the Conservatory, the present one being quite unfit for its purpose. The budget also advised that the course of teaching of musical composition shall be thoroughly investigated.

Alexandre Guilmant has just handed in his resignation of the post of organist at La Trinité, an appointment he has held for the last thirty years.

I spoke a little while ago on the fact that among composers and performers in Paris it was the thing to be a foreigner, but surely for an eclectic program the one given by Colonne at the Nouveau Théâtre on Thursday cannot be surpassed. It begins with Henry Purcell and ends with Richard Wagner, and includes Chopin, Liszt, Cherubini, Bach, Lulli, Vivaldi, Grieg. The only native composer on the list is Gabriel Pierné. The vocalist is Hildur Fjord, in Norwegian songs. A performance of "Peer Gynt" is shortly to be given under the direction of Lugné-Poe, on December 10. Grieg's music to the play will be performed by the Lamoureux Orchestra, under the direction of Chevillard.

I notice the journals publish the approaching marriage of Mlle. G. Leblanc to Maurice Maeterlinck. Mlle. Leblanc is a singer who created the role of Charlotte Corday in an opera by Alexandre Georges, when it was produced last season at the Opéra Populaire, of Paris. The work is shortly to be mounted at Lille.

At the last concert of Colonne was produced "Adonis," symphonic poem, by Th. Dubois. The work seemed to me scholarly, but somewhat uninteresting, the second movement being heavy and dull.

## Harold Bauer with the Philharmonic.

DECEMBER 5, 1901.

The second concert of the New Philharmonic Society was a decided success. The artists were Harold Bauer, pianist; Eugene Ysaye, violinist, and Thérèse Behr, vocalist. One can say nothing new about the surety of technic or the magnetic charm and imagination of Harold Bauer as displayed in the "Carnival" of Schumann. Criticism has already been exhausted on his superb performance. He was recalled again and again with the utmost



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enthusiasm. Mlle. Behr gave a number of lieder with great purity of diction, which greatly pleased the auditors. I should say at least 400 or 500 people were unable to gain admittance to the concert, the hall being quite inadequate for its present purpose.



To those unfamiliar with Paris it will be somewhat of a surprise to learn that there is no real concert hall where can be given symphonic or choral concerts. Of course halls for chamber music or recitals are numerous, but no place such as is possessed by the larger cities of the States—New York, Boston, Philadelphia, designed and built originally for concert purposes. Why we have no such building it would be hard to say. The great symphonic concerts, such as those of Lamoureux, Colonne, &c., are given in theatres. But a theatre and concert hall can never be successfully combined. The construction of a first-class theatre for opera or drama renders it unsuitable for purely musical performances only. In case of symphonic concerts so much of the sonority and brilliance is lost by the orchestra being placed on the stage, the back and sides of which are closed by a canvas scene. A well constructed concert hall of suitable dimensions in a suitable and accessible locality is needed in Paris.



This brings up the question as to whether the majority of halls built for large concerts are not entirely too extravagant in size. Of course I am aware that a hall must hold a sufficient number of people to make the enterprise a profitable one. The Mormon Temple in Salt Lake City is, I believe, the solitary exception—at least so far as I am aware—of an immense auditorium combined with perfect distinctness of sound. Dion Boucicault, writing over ten years ago on the tendency to build halls of such huge dimensions that all artistic efforts had to be forced and exaggerated, gave a conversation that he had with Balfe on the subject, and as many of the remarks they made have become really prophetic, it may be interesting to reproduce it. Said Boucicault: "When monster concerts were beginning to become popular, Balfe, the composer, and I visited one of them, given I forget where. In the orchestra were upward of 150 executants. Of these, of course, two-thirds were strings. Mario came forward and sang. After his pure, rich, tenor voice rose like a lark in the first bars of the recitative, down came a hundred strings in a thumping chord. It was out of all proportion with the voice. It was an outrage on the ear."

"Balfe," I said, "What do you call that? To me it sounds awful."

"C'est magnifique," he replied; "Mais ce n'est pas la guerre! But we are monstrefying everything, as if size and extremity were elements of art. We are tearing the throats of our singers to get one note higher in the compass, to arrive at which we spoil all the rest of the voice. Listen!"

Mario was singing the tenor solo from the "Borgia."

"In twenty years hence," continued Balfe, "there will be no such voices heard. Quality will yield to quantity. It will be all yell and roar."

"In an orchestra of those gigantic dimensions it is easy to hold all together in perfect unison?"

"You may ask, 'Is it possible?'" remarked the musician. "Precision in time suffers when the orchestra and chorus are too wide for the scope of the conductor. I doubt if perfect execution can be obtained by an orchestra of more than eighty pieces; that is, eighteen in the brass, fifteen wood and fifty strings, excluding the batterie de cuisine. The best execution I ever heard was from an orchestra of these dimensions. But you will see that monstrosity of art will characterize the coming age."

Certainly the remarks on the fatal results to the sing-

ing voice by augmenting the size of the orchestra into all disproportion to the vocal instrument have become so apparent that the prophecy has been remarkably fulfilled.



It is also a pressing question of altering the Opéra Comique, which is found to be most dangerous in case of fire during a performance, and perfectly inadequate, from an artistic point of view, for the proper staging of the works produced there. This house, it will be remembered, was burned down in 1887 during a performance of Thomas' "Mignon." Nearly thirty people lost their lives, and the theatre being a subventioned one, the Director Carvalho was cited to appear before the tribunal. It appears from the report issued by the Minister of Fine Arts that if the safety of the public is so little more assured in the present building, that of the artists is not any more so, combined with which is the smallness of the stage for the production of the pieces at present produced at the Opéra Comique, necessitating, frequently, a very exacting and elaborate mise en scène.



The beautiful symphony in D minor, by César Franck, which was given at the last Colonne concert, with the excellent reception accorded to it, caused one to wonder why it did not appear more frequently on our programs. There is in this work such a fusion of beautiful, flowing melody, with a complete knowledge of the most abstruse resources of harmony known to modern science. The prelude to "Les Barbares," Saint-Saëns' last opera, was also performed. As I have already said in my notice of the production of the work at the Opéra, it is a sort of symphonic movement, in which most of the principal themes appear, and are treated, and developed with the skill and ingenuity for which Saint-Saëns is noted. Mme. Rose Caron was the vocalist and gave "Elsa's Dream" from "Lohengrin" and the romance of "Marguerite" from "La Damnation de Faust," Berlioz.



At the Lamoureux concerts the performance of Beethoven's symphonies in their order have brought us to No. 5 (C minor). The concert ended by a really admirable reading of Mendelssohn's music to "A Midsummer Night's Dream," which provoked the utmost enthusiasm. A novelty was produced in "The Vision of Dante," by Raoul Brunel, who is, I believe, a Prix de Rome for composition. This is a really interesting and original work, and met with a very warm and encouraging reception.

DE VALMOUR.

#### THE LAST ITALIAN SINGER.

HE is called Baldelli. I do not know much about his life or career. They tell me that he has sung during the greater part of his life on the lyric stages of St. Petersburg and Madrid, singing such roles as Pandalphe in the "Serva Padrona," and Beckmesser in the "Meistersinger," and Figaro in Mozart's "Nozze." There is versatility for you! Baldelli at the present time must be about fifty-five years of age. He has just come to Paris, and to the great joy not only of our ears but of our hearts he still consents to sing from time to time in public.

I heard this great artist a few days ago. On his program were works of Scarlatti, Caldara, Cimarosa, Pergolesi. A single modern: Rossini. I will say at once and quite frankly that I was never so delighted before. Perhaps my early musical education has made me a too passionate admirer of the old Italian method of singing, of the "bel canto." But since a great virtuoso, and believe me that I am not using this word in any contemptuous sense,

is teaching us something of which the tradition seems to have been entirely lost; since an exquisite singer in whom, as by a miracle, all the qualities of Italian lyricism are centred, has just moved us by his gifts of expression and beautiful tone, surely such a lesson should be taken to heart? Would it not be ridiculous to remain inattentive because we are so accustomed to modern methods? We are too often the victims of fashion. In Parisian artistic circles Bach, Rameau, Gluck are in turn à la mode. All Italian music, unless it belongs to the seventeenth century, is looked upon with suspicion. Pergolesi and Cimarosa are considered as belonging to the "basse époque." It is exactly as if Watteau and Fragonard, on the pretext that they were born 100 years too late, and that they have sometimes done painted frivolous work, should be entirely sacrificed for the benefit of Poussin. As for myself, I confess without shame I have an instinctive love for these Italian masters of the eighteenth century, and I love them still more since their genius has been made familiar to me through the talent of M. Baldelli.

"What is there so extraordinary about your M. Baldelli?" you ask. "If he is so astonishing as you say, everybody would know his name."

M. Baldelli has not a very big voice; think of his age and his long career! He has not, then—or rather he has no longer—the qualities which please the multitude. "The resources of his art should attract the attention of the critics," you say. But critics in general are people who say what others say, and as it is agreed that the art of singing is dead, they will no longer give themselves the trouble to be sure that there is no one still living who is an exponent of what they believe to be a lost art.

M. Baldelli at his concert at the Bodinière commenced with a mournful Cantilène of Caldara, which he gave with a grand severity of style, exquisite limpidity of tone, and the most profound expression. After that he gave us the famous bass airs of "Il Matrimonio Segreto" and the "Cenerentola," with a volubility of diction, a wit, a fantasy and a gaiety of the most delightful character. We noticed that, even in these *bouffonneries*, the art of M. Baldelli always remains distinguished and eminently musical. After that the singer gave us a dramatic scene from the "Povero Tracollo" of Pergolesi, with intense pathos. Whether the work is comic or pathetic, the melody lively or glad, the tone always remains pure and of beautiful quality; whether the note be insisted upon, or merely whispered, it always preserves its intrinsic beauty. The "grand art italien" lies wholly in the secret of this technical perfection. "If the voice were stronger and deeper," said one of my neighbors, who had in former days applauded the famous singers of the Salle Ventadour, "I should think I was listening to Lablache."

I am not in the least exaggerating the merit of M. Baldelli. I am anxious to attract the attention to him of young artists, and not only singers but also composers. One knows in what esteem Wagner held the Italian singers. The public are right in requiring from our lyric artists a complete understanding of poetical and musical language, and this need of living declamation has developed since the works of the Bayreuth master are so universally performed. But why are these legitimate requirements so meagrely satisfied? Why are the interpreters nearly always incapable of translating the beauty of a classical or modern work? Because the voices are badly or insufficiently trained, because the organ, without which one can do nothing, is always imperfect and will not do the work that it is required to do.

I will return one day to this capital question, with which the future of drama and lyric comedy is bound up. In the meantime my readers should try and hear Baldelli and hasten to profit by his teaching. His present address is 6 Rue Euler, Paris.—H. Fiérens-Gevaert, in the Guide Musical.

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November 30, 1901.

IF the quality were equal to the quantity, violinists would have no reason to complain about new compositions for their instrument this season in Berlin. Since last writing three more new works for violin have been performed here for the first time.

Arrigo Serato introduced a violin concerto by Leone Sinigaglia, an Italian who received his musical education in Germany. The work, which is still in manuscript, is dedicated to Serato, otherwise he probably would not have played it. It is a stilted "Machwerk," crude in structure, superficial in contents. Now and then a theme takes a promising start, but it soon lags and disappoints.

Serato's performance of the work was mediocre, and did not show it off in the best light. He redeemed himself, however, in the Wieniawski Concerto later. He played this with technical finish, good tone and rousing temperament. It was some five or six years ago that Serato made a successful debut here. He has improved greatly since then. He has lost his former crudeness; he has gained much in finish and repose, without losing his natural warmth. He always succeeds with the public, and this is due to his temperament, for he is by no means a great violinist. His greatest fault is his small tone, which was often entirely smothered by the orchestra.

This consumptive tone is no doubt due in large part to his manner of holding the violin. He has acquired the bad habit of playing with his head turned over so that the left ear almost rests on the violin. He undoubtedly thinks, with the vibrations so near his ear, that he is drawing a big tone. So it sounds with the head in that position.

Serato is a talented young violinist, and if he could learn to draw a tone twice as large, and to play his passages a trifle slower, giving here also more tone, he would have three times the success he now has.

Another young Italian gave a recital about the time of Serato's appearance, Aldo Antonietti, who has been heard in Berlin several times before. Antonietti, too, is a very talented violinist. He has a smooth, sweet tone, a clear technic, almost perfect intonation. He plays with warmth, though he has not Serato's fire. What Antonietti most lacks is color contrasts. He plays everything mezzo-forte. He never brings out a good fortissimo nor a real pianissimo. Then, too, there is no energy in his attack. Rapid passages that should be played forte and with tone and energy, he goes over smoothly and softly, always with

a beautiful tone quality, but not in a satisfying manner. Moreover, he drags the tempi often; his allegro is a moderato. Antonietti with his talent ought to play much better. Since last year I see no progress at all.

Carl Halir gave a concert on the 16th with the Philharmonic Orchestra. He played the Mozart A major Concerto, the Brahms Concerto and his own Concerto in D major, which he played here for the first time.

So Halir, like his teacher, Joachim, at times feels the desire to compose. This concerto will not, I trust, injure his reputation as a violinist. At least, Joachim has composed during the last fifty years, more or less, without having in any way hurt his reputation as a performer. Why, then, should Halir not compose?

This concerto is not new. Halir composed it in Weimar some years ago. I heard him play it there for the first time. So I have heard the first and last performance of this work.

Halir played the Mozart Concerto exquisitely. What beautiful music it is! And how refreshing after the striving and straining of some of the modern impotents. Halir has just the tone, the canary-like trills, the phrasing and repose for this classic gem. Really, the best cure for the hyper-modern critics who are tired and sick of the old in music is to let them hear a concerto of the Sinigaglia stamp every night for a month. Then let them hear a finished performance of this Mozart Concerto, and say Amen!

Halir gave a broad and virile reading of the Brahms Concerto, for which he received a storm of applause.

The artist couple, Alexander and Lilli Petschnikoff, gave a well attended popular concert in the Philharmonie on the 18th. They played together the Spohr double Concerto in B minor, a rarely heard work. It is a pity, for it is beautiful music, bright and fresh as a summer morning in the first movement, and noble and dignified in the slow movement. True it is old-fashioned; you see grandfather's old beaver hat and grandmother's hoop skirts, but nevertheless it is good music. The finale is weak.

The two Petschnikoffs played the work beautifully. I was surprised at the amount of technic Mrs. Petschnikoff displayed. She worthily held her ground with her husband, except in tone volume. His tone was larger, but then what a difference in their fiddles.

Petschnikoff plays Ferdinand Laub's famous Strad., one of the best violins that ever came from old Antonius' workshop. I met an old musician here the other day, Dr. Pohl, who lived thirty years in Moscow. He knew Laub well, and often heard him. He said the tone Laub drew from this violin was marvelous. He remembered distinctly hearing the Bruch G minor Concerto for the first time as played by Laub. The work was then new, and in Laub's hands it made a wonderful impression on him. He considered Laub a much greater violinist than Joachim ever was.

There is something very peculiar about Joachim's reputation. I have read criticisms and biographical sketches of thirty years ago, when Laub, Vieuxtemps and Wieniawski were still living. It is always: "Joachim, the greatest living violinist." Yet, in every instance when I have talked with musicians who heard them all, the verdict has been that Laub, Vieuxtemps and Wieniawski were all much greater than Joachim. This was invariably the verdict unless it was someone connected with the Berlin Hochschule. Isn't this strange?

To-day it is still the same thing. Read about violinists. It is always: "Joachim is still the greatest." People seem to be afraid to write and say what they think, or, in other words, the truth.

Or are we all deaf, and is it true that Joachim, who is seventy years old, and who cannot, twice out of ten times, play even the Beethoven F major Romance in tune and without scratching—is it true that he is still the greatest living violinist?

On the same evening of the Petschnikoff concert Halir played, for the first time in Berlin, C. M. Löffler's Divertimento for violin and orchestra. It was in the second of the new Symphony concerts, under Richard Strauss, in Kroll's Theatre. It is an interesting work, one of the best of the six novelties for violin that have been played here thus far this season.

I liked especially the variations on the theme from the "Dies Irae." Also the "Fête des morts," which is very characteristic. The elegance and polish of the work, as a whole, the discreet orchestral background, the characteristic and effective treatment of the solo violin, all reveal the composer-violinist.

Halir's playing was not quite up to his usual standard. He evidently had not practiced the work much, either, as he played from notes. Yet it was heartily applauded.

Z. Alex. Birnbaum, the young Polish violinist, who made a very successful debut in Berlin three years ago, is, I am told, having great success on a concert tour of France. He recently played in Paris at a charity concert gotten up by the *Figaro* with rousing success. He is a violinist of unusual talent. He draws a tone from his instrument, warm, rich and throbbing with life. He has the genuine Polish fire, which never fails to rouse the audience. Birnbaum is concertmaster of the new orchestra that has been founded in Paris, which is directed by "guesting" conductors, Mottl, Strauss, Weingartner, and others.

Another gifted young Polish violinist is Arthur Argiewicz, the protégé of Mr. Landecker, owner of the Philharmonie. After several years of study he is to come out of his seclusion. He will give a concert with the Philharmonic Orchestra in Beethoven Hall toward the end of January, playing as his principal work the Brahms Concerto.

ARTHUR M. ABELL.

MRS. STOCKER'S LECTURE-MUSICA.—Mrs. Stella Prince Stocker gave a lecture-musical at her residence-studio, 17 West 103d street, Tuesday evening, December 10, for her pupils and their friends. A unique thing in connection with her work is the little orchestra organized by Mrs. Stocker. She was engaged to give several orchestra numbers at the Jewish fête on December 13, and she has also been engaged for the two Christmas celebrations at St. Michael's Church. The program presented at her musicale follows:

Piano duet, Die Schmiede.....D'Ouville  
Mrs. Stocker and Miss Clara Stocker.  
Vocal solo, The Holy City.....Stephen Adams  
Miss Katie Wrissenberg.  
Notes on Chopin.  
Miss Edith Gouley.  
Piano, Mazurka, op. 7, No. 2.....Chopin  
Miss Clara Stocker.  
Piano duet, Intermezzo.....Mascagni  
Miss Florence McGloine and Mrs. Stocker.  
Piano duets—  
Chorale.....Luther  
Melody.....Donizetti  
Miss Anna Hoogkamp and Mrs. Stocker.  
Vocal duets—  
Slave Song.....Veazie  
The Miller.....Miss Katie Wrissenberg and Miss Emma Wrissenberg.  
Toy Orchestra music—  
Bohemian Carnival.....De Kotski  
Vacation Song, with orchestra.....Chwatal  
A Russian Sleigh Ride.....Members of the juvenile orchestra include Edith Gouley, Mildred Dick, Frances Hodgson, Grace Paine, Helen Messmer, Clara Stocker, Arthur Stocker, Irving Campbell, Alice McGloine, Director, Mrs. Stocker.



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# MUSICAL PEOPLE.

Miss Jeanie Rankin will give a recital at Montreal December 10.

Adolph Carpe has recently given a recital at his studio in Pittsburg, Pa.

Miss Edythe B. Lott and Mrs. Alice Calder Stock are two young Detroit, Mich., singers.

E. M. Walker has a large, successful class at Carlyle, Ill., besides being busy playing at concerts.

Ad. M. Foerster issued a large number of invitations for a recital at his studio in Pittsburg, Pa., on the 4th.

A new addition to professional musical circles in Cleveland, Ohio, is Mrs. Ruth Ellis Hart, formerly of Chicago.

A notable presentation at New Castle, Pa., last week was the opera of "Martha" by the Mikado Company, all home talent.

The annual recital by the pupils of Miss Florence May Currier took place in Sargent Hall, Merrimac, Mass., recently.

An organ recital was given at Zanesville, Ohio, by Mrs. Wilbur Thoburn Mills, of Columbus, assisted by Miss Anna Allison Jones.

The third Peabody recital was given November 21 by Edwin Farmer and J. C. Van Hulsteyn, both instructors at the institute, Baltimore, Md.

Frank E. Drake, of Newark, N. J., gave the first in a series of three piano recitals arranged by him for this season in Association Hall, November 29.

A song recital was recently given at York, Me., by Miss Suzanne Mac Snow and Willis Sikes Fisher, assisted by Miss Jessa Saunders McDaniel, of Portsmouth, N. H.

Mrs. Rose Bloch-Bauer's class gave a recital at Portland, Ore., the last week in November. Miss Ethel Douglass Warrens, one of her pupils, sang at Vancouver recently.

A program was rendered at Pittsfield, Mass., late in November by the orchestra of the Pittsfield Symphony Society, conducted by Frederick J. Liddle, and assisted by Ben. Franklin, tenor.

The first of the six piano recitals to be given by Prof. J. J. Davis for the benefit of his pupils for the season of 1901-2 took place in Hermann's new music rooms, Calumet, Mich., November 25.

Edward Stuart's pupils gave a recital November 26 at his studio in the Kent Building, Truro, N. B. In January a general recital will be given in one of the public halls, at which all the pupils will perform.

At Wallingford, Conn., an organ recital was given by Miss Florence A. Wells, in November, at the First Baptist Church, of which she is organist, assisted by Mrs. Maria E. Clark, soprano soloist, of Portland, Me.

A sacred concert arranged by M. P. Champoux was given in November at Syracuse, N. Y. Among the musicians who took part were Mrs. Champoux, Mr. Ward, Mr. Madison, Mr. Marsh, William Chase and Mr. Borch.

The soloists at the concert of the Augusta (Me.) Festival Chorus, which occurred on the 3d, were Miss Sara Miller, Mrs. C. S. York, Dr. H. M. Nickerson, A. D. Ward, Robert C. Adams and Llewellyn B. Cain.

The second public recital of the students of the University School of Music, Lincoln, Neb., took place November 26. A program of ten numbers was given without a slip of memory or untoward incident of any kind.

The Baker String Quartet, of Denver, Col., consisting of Genevra Waters Baker, Fred A. Baker, Ida Asklund and

Louis Appy, gave a concert recently, when they were assisted by Miss Evelyn Knapp.

At the twelfth musical service given at the First M. E. Church, Cortland, N. Y., "The Daughter of Jairus" was sung, the soloists being Miss Alice Van Eiderstine, John F. Byrnes and L. L. Wellman. Geo. Oscar Bowen is choir-master of this church.

In a recent concert played by Miss Lottie Demuth, at Oberlin (Ohio) Conservatory of Music, the program, without previous thought, contained numbers by Belgian, French, Spanish, Norwegian, Hungarian, German, Italian and Polish composers.

Mrs. Wilbur Thoburn Mills gave an organ recital in Zanesville, Ohio, on Thanksgiving evening, November 28, opening the new organ in the First Presbyterian Church of that city. Mrs. Mills was assisted by Miss Anna Allison Jones, of Zanesville.

A recital by Miss Lina Drechsler Adamson, violinist, was given at Association Hall, Toronto, Ont., November 25. Miss Adamson was assisted by two Canadian artists, Emiliano Renaud, pianist, of Montreal, and Miss Lillian Littlehales, cellist, of New York.

The faculty of the Hasbrouck School of Music, Jersey City, N. J., gave a recital November 21. Victor Baler, superintendent; Gustav L. Becker, associate superintendent; Benjamin Monteith, Moritz E. Schwarz, Claude J. Holding, Señor Carlos N. Sanchez and Emil M. Mueller appeared.

A brilliant recital by Miss Kelly and her pupils, at Findlay, Ohio, was a notable success. Miss Priddy, Miss Anna Crall, Mrs. Will Kwis, Mrs. A. M. Oliphant, Mrs. W. B. Keator, Miss Sala Moore, Frank Firmin, Miss Ella Pentzer, Miss Ethel McLachlan, Orville Joy, Dr. Brake, Miss Carolyn Renninger and George Woodley took part.

A musical evening was given on Thursday, December 12, at Tuxedo Hall, Fifty-ninth street and Madison avenue, mainly by the pupils of Mme. A. Saxby Hall, a West Indian pianist of merit, in New York city, both as a performer and instructor. Artists known to the musical public assisted. The list of patronesses includes Mrs. C. E. Latimer, Mrs. S. B. Hill, Mrs. Hoagland and Mrs. Schute.

Another fine musicale was given at the residence of S. N. Noyes at West Newbury, Mass., recently. The participants, composed of members of the Pentucket Orchestra, of Haverhill, and the Adelphi Orchestra, of Newburyport, were: E. F. Hoyt, J. K. Nichols, William Aitken, F. W. Noyes, Max Schlegel, G. M. Holmes, S. N. Noyes, G. B. Whitman, E. H. Aitkin, A. B. Cony, Chas. Higgins, John Netsch, G. Rowell, W. Scott Johnson; Horace N. Noyes, at the piano.

**FLETCHER MUSIC METHOD.**—An interesting letter just received from Evelyn A. Fletcher-Copp, who left for Europe early in November, is dated from Brussels, in which city she was en route to Leipzig. She had just given a lecture in Brussels on the Fletcher Music Method which was well attended and well received. Mrs. Fletcher-Copp says: "I find the music methods for children in Brussels away behind the general American methods, but in many ways the Belgians are ahead of us—I mean in the way of giving free advantages in music to the poor children. \* \* \* What seemed to interest my audience this afternoon more than anything else was the Fletcher Method idea of drawing out the individuality of the child in musical composition so that he would express himself in music as readily as he would express his thoughts in words. After the lecture I had to give them instance after instance of my own personal experience of this natural result when the child is dealt with from the new musical standpoint."

**ALEX. LAMBERT'S CONCERT.**—Alexander Lambert will give a concert at the New York College of Music on Tuesday evening, December 17, with the assistance of David Mannes, Elliott Schenck and Mrs. Hunt, the contralto.

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MR. JOSEF KELLER, Violoncello.

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## CHARLES W. CLARK.

THE eminent baritone, Charles W. Clark, whose picture adorns the front page of THE MUSICAL COURIER this week, appeared with much success in the Chicago Orchestra's first historical program at the Auditorium on December 13 and 14. A detailed account of his singing on this occasion will be found in this paper's Chicago department.

Among American artists Mr. Clark occupies a prominent and influential position. Glowing tributes paid to him by the press of the country would fill a book of liberal dimensions. And these estimates are just. For exceptional musical gifts, an artistic temperament, unremitting study of the great masters, intellectual qualifications which embrace the ability to interpret sympathetically and dramatically, and the cherishing of high ideals, constitute a number of the excellent causes which have resulted in this vocal achievement and general musicianship.

As previously announced in THE MUSICAL COURIER, Mr. Clark will spend the next two seasons in Europe, making Paris his headquarters. The advisability of his entering grand opera, for which he is admirably adapted, has been discussed by his many friends and associates. But Mr. Clark as yet has made no statement to the effect that he will devote himself exclusively to operatic roles. Nor are able exponents of oratorio and song so multitudinous that such an announcement would prove wholly welcome to the musical world at large.

Under the direction of the Hamlin Company, Kimball Hall, Chicago, Mr. Clark will be called upon to fill many important engagements in the United States during the remainder of the season 1901-2. It has been proposed that before leaving America he should be heard in several of the large musical centres of Canada.

**ONTARIO LADIES' COLLEGE.**—The Ontario Ladies' College, at Whitby, Ont., Canada, has been giving a series of musical recitals that have reflected great credit upon the students and the teaching staff. The following program was given by Misses McTaggart and Rice in the Music Hall, Wednesday evening, December 11, and is a sample of the class of work being done at the college:

Sonata, No. 18.....	Beethoven
Miss McTaggart.....	
Your Voice.....	Denza
Miss Rice.....	
Polonaise.....	Chopin
Miss McTaggart.....	
The Rose.....	Noel Johnson
The River and the Sea.....	Noel Johnson
Miss Rice.....	
Si oiseau j'étais.....	Henselt
Souvenir.....	Sokalaky
The Witches' Dance.....	MacDowell
Miss McTaggart.....	
O Divine Redeemer.....	Gounod
Miss Rice.....	
Midsummer Night's Dream.....	Mendelssohn-Liszt
Miss McTaggart.....	

**NATIONAL CONSERVATORY TO AID THE MCKINLEY FUND.**—The National Conservatory Orchestra, composed of advanced pupils and teachers of the National Conservatory, will play at the concert to-night at the Madison Square Garden Concert Hall for the benefit of the McKinley Memorial Fund. The orchestra, conducted by Leo Schulz, will play Mendelssohn's Symphony No. 4, in A major, and the overture to "Egmont." There will be three soloists, all pupils of the conservatory. Miss Grace Halleck, pianist, will perform the first movement of the Schumann piano Concerto. Harry T. Burleigh will sing a number from "Tannhäuser," and Master Julius Casper, violinist, will play the "Fantasia Appassionata," by Viextemps.

The opera class at the conservatory, directed by Eugene Dufriche, is planning some interesting performances for later in the season.

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## MUSICAL

## CLUBS.

The Friday Musicales, Houston, Tex., met last week with Miss Juliet Raphael.

At Houston, Tex., the Quartet Society has just given its second musicale of the season.

The Mozart Club has just given its 100th concert in the Carnegie Music Hall, Pittsburgh, Pa.

Miss Leonora Jackson appeared before the Middlesex Women's Club at Lowell, Mass., in November.

The Knox Glee Club gave its first public entertainment at Galesburg, Ill., in November.

Miss Nellie Lynde Wright was the soloist at the Bangor (Me.) Symphony Orchestra's concert last week.

Mrs. Timberman prepared the program for a recent recital before the Women's Musical Club, Columbus, Ohio.

The first musicale of the seventh season of the Euterpe Club was given at the Conservatory Hall, Peekskill, N. Y., in November.

The annual holiday performance of Handel's "Messiah" by the Mozart Club will be given on December 26 at Carnegie Music Hall, Pittsburgh, Pa.

Some of the active music clubs in Newark, N. J., are the Orpheus Club, the Music Study Club, Tuesday Musical Club and the Philo-Musical Club.

The Musical Union of Oberlin, Ohio, under the leadership of Professor Andrews, a chorus of over 200 voices, will give concerts during the holidays.

A choral union has been formed in Union Church, Ludlow, Mass., with James Henderson as president and director and Miss Lillian Keith treasurer.

Miss Anna Stuart, a former member of the Treble Clef Club, Portland, Ore., and a pupil of Mrs. Walter Reed, has a class in Newberg, Ore., this winter.

Mrs. Emma Wilkins Gutmann, by request, repeated a large portion of her Wagner lecture, delivered last fall in the Women's Club at Peoria, Ill., last week.

Miss Etta C. Keil, soprano; E. G. Rothleder, violinist, and W. K. Steiner, pianist, were soloists for the musicale given by the Sphinx Club recently at Pittsburgh, Pa.

The main purpose of the Cecilian Choral Society of Troy, N. Y., is to entertain their friends, consequently music of a light and popular order claims the first place upon their programs.

The St. Louis (Mo.) Choral-Symphony Society presented Verdi's Requiem on November 28, with Miss Marie Zimmerman, Miss Jessie Ringen, Mortimer Howard and Whitney Tew as soloists.

A chamber music recital was given at the residence of Dr. and Mrs. A. E. Rockey, Portland, Ore., in November, by the Hidden-Coursen String Quartet, consisting of Reg-

inald L. Hidden, Anton Zilm, Edgar E. Coursen and Ferdinand Konrad. The numbers included the Haydn Quartet in D major, Beethoven's in F major and the Violin Concerto in D minor (Wieniawski).

At Rome, N. Y., November 25, the St. Cecelia Club gave its first musicale of the winter season, there being a large attendance, the program being devoted to American composers.

The last concert of the Philharmonic Society was given at Liederkranz Hall, Louisville, Ky., December 11. The soloists on this occasion were Mr. and Mrs. Douglass Webb, Mrs. Katherine Whipple Dobbs and T. C. Barr.

The Oratorio Society, Nashua, N. H., has secured soloists for its coming concert on December 27, when "The Messiah" will be given, having engaged Mrs. J. P. Walker, Miss Gertrude Edmands, George J. Parker and Arthur Beresford.

The second concert of the Mozart Club will take place in Carnegie Hall, Pittsburgh, Pa., on December 26, "The Messiah" being given. The soloists will be Mme. Charlotte Maconda, Miss Christine Miller, Gregory Hast and Edward Brigham.

The last members' recital of the Musical Art Society was given at Louisville, Ky., December 3. The principal feature of the program was Mrs. Katherine Whipple Dobbs' musical declamation. Miss Alice Wunderlich was the violin soloist, and Mrs. Frances Evans Crawford played the accompaniments.

The first concert given under the auspices of the Mendelssohn Choral Club, Minneapolis, Minn., took place on November 11, the soloists being Miss Beatrice Alice Pickthall, William J. Hall, Miss Louise Taylor, Miss Louisa Hathaway Chryst and Mrs. Katharine K. Hall.

At Galesburg, Ill., in the last week of November a song recital was given under the auspices of the Woman's Guild of Grace Episcopal Church for the benefit of the church. Mrs. Linda Holmes-Chappell, Mrs. Helen Carlton-Marsh and Charles E. Poston were the soloists. Miss Blanche Boulton and W. H. Cheesman assisted.

The Bach Society, of Louisville, Ky., has begun work on Saint-Saëns' "Christmas" oratorio, which will form part of the program of the society's first recital, to be given some time during the holidays. The second part of Bach's "Christmas" oratorio and the second part of Berlioz's "Childhood of Christ" will be sung at the same time.

The annual meeting of the Apollo Club for the election of officers has just been held at Louisville, Ky., and resulted as follows: President, Granville W. Shaw; vice-president, L. T. Davidson; secretary and treasurer, E. G. Reimers; musical director, Osbourne McConathy; executive committee, A. W. Thompson, J. G. Roach and C. L. Locke. The next recital of the club will be given December 19.

The most attractive program presented this season by the Woman's Club, Worcester, Mass., was the one recently given under the auspices of the art and music department, Mrs. Carrie King-Hunt, chairman. It was members' afternoon, and the hall was crowded to the doors. The subject was "Music of Many Lands," and the various countries were represented by the following in appropriate costumes: Miss Bertha M. Titus, Arabian; Mrs. Louie Erville Ware, Venetian; Miss Georgie Coombs, German; Mrs. Mabelle

Lynn Childs, Spanish; Miss Edith Viola Ellsbree, French; Miss Abbie Bemis, Indian; Mrs. George M. Bassett, Russian; Mrs. H. E. Mitchell, Chinese; Miss Luella Flagg, Scotch; Mrs. Samuel E. Winslow, Neapolitan. Mrs. J. L. Brand and Miss Adeline M. Biscoe were at the piano.

The Philharmonic String Quartet's first concert of its season, given at Association Hall, Cleveland, Ohio, Tuesday evening, December 10, repeated the Haydn Quartet in G major that was heard at the Fortnightly Club. The other quartet of the evening was the Brahms A major, for piano, violin, viola and cello, with Mr. Basset at the piano.

The Ladies' Choral Club, of Houston, Tex., with choral music as a study, was organized recently at the residence of Mrs. E. A. Peden. About fifteen or twenty members were enrolled, forty to be the membership limit. Mrs. Willie Hutcherson was elected president, Mrs. Baltis Allen secretary and treasurer, Miss Mary Kidd director and Mrs. E. A. Peden librarian.

The first concert of the Troy (N. Y.) Choral Club of the season of 1901-2 was held at Music Hall in November, under the direction of Conductor Allan Lindsay. The club was assisted by Mrs. Hissem De Moss, Miss Clara Stearns, Arnold R. Janser, the choir of St. Paul's Church and the Troy Philharmonic Orchestra. At the Lenten concert of the Choral Club Haydn's oratorio, "The Creation," will be sung.

A concert was given last week at the Eloise, Providence, R. I., by the Philharmonic Quartet, assisted by Timothee Adamowski, of Boston, Miss Maud H. Tower and Henry Goodrich. The Philharmonic Quartet is a new aspirant for public favor, and is made up of the following well-known local singers: Miss Harriot E. Barrows, soprano; Miss Addie Iola Hicks, contralto; James F. Armstrong, tenor, and Charles H. Everett, bass.

Following are the officers and members of the Schubert Vocal Society, Newark, N. J.: Dr. A. C. Ward, president; James A. Coe, vice-president; Louis A. Russell, conductor; Dr. George E. Potter, Frederick C. Russell, Benjamin Atha, Joseph N. Byrne, William H. Barnett, Morris Cohn, Laban W. Dennis, Frederick Frelinghuysen, John R. Hardin, Charles Hartdegen, Julius Lebkuecher, Louis Lelong, Rev. L. S. Osborne, Wallace M. Scudder, William V. Snyder, Jerome Taylor, Harrison van Duyn, Allen B. Wallace, Dr. W. S. Washington, Noah Woodruff, Thomas Cressy, John F. Dryden, F. Wolcott Jackson, Gottfried Krueger, Stephen J. Meeker, Alexander Lelong, George Simonds, Dr. William E. Seidler, James S. Higbie, Tonzo L. Sauvage, J. Henry Bacheller, Carl Ammann, William T. Carter, Dr. H. J. F. Walhauser, Dr. Edward O. Schaaf, Dr. R. Dieffenbach, Dr. Edward Staehlin, Hon. James M. Seymour, J. Wilbur Kennedy, Dr. J. D. Lippincott, Dr. Edward J. Ill, Michael T. Barrett, Dr. Charles L. Ill, Dr. Herman C. H. Herold, Hon. Edward C. Harris, George A. Allsopp, Felix Fuld, Oscar Michael, Gustav L. Erb, Dr. Theron Y. Sutphen, Professor Henry Coleman, Hon. Francis J. Swayze, Frederick Kuhn, Frank C. Gregory, S. J. Derby, Ladies' Auxiliary, Mrs. Orrie K. Taylor, chairman; Mrs. E. R. Ferrall, Mrs. C. E. King, Miss Anna Burgyes, Miss Cora Ingersoll, Miss Grace Fee, Miss Gertrude M. Dwyer, Miss Emma Cohn, Miss Jane Harding and Miss Helen Smith; accompanist, Miss Anna Burgyes.

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## HAROLD BAUER IN ENGLAND.

**H**AROLD BAUER'S playing at the Hallé concerts in Manchester, England, recently caused a sensation. It was his first appearance there, and seldom has the press of that great city been so enthusiastic over the work of an artist. Here are some of the opinions:

## HAROLD BAUER AT THE MANCHESTER HALLE CONCERTS.

Last evening the first appearance took place in Manchester of Harold Bauer, whose name adds another to the list of excellent pianists. The first piece was Brahms' Concerto in D minor, which has been heard here several times, but why artists choose it is not very clear. The first movement is very tame and uninteresting, but there is some improvement in the second and the third is quite tolerable. His second effort was Gluck's beautiful "Air de Ballet," arranged by Saint-Saëns. It was most daintily played. He then gave Chopin's well-known Polonaise in A flat, one of those pieces written for the display of virtuosity. He was heartily recalled after each piece, and was no doubt well pleased with his reception.—Manchester Evening Mail, November 15.

Notwithstanding the grumblings of a few people who crave for lighter fare, the Hallé programs maintain their high standard, consisting of large scale works only. The Concerto for piano in D minor was the first work given to the world by Brahms beyond the scale of chamber music. In it there is the obvious intention to restore the classical traditions in music which had seriously suffered at the hands of the romantic school. The work was coldly received on its first performance at Leipzig, but warmly welcomed at Hamburg. Afterward it was produced in Vienna, and by the London Philharmonic Society in 1871. Its character is distinctly academic, grave and reflective, and although it was magnificently played by Harold Bauer, we must confess to finding it dry. The rendering of the piece showed that Harold Bauer is a player of the first rank, with great executive powers, original conception and individuality.—Manchester Evening News, November 15, 1901.

Harold Bauer, who was the chief star at Hallé's on Thursday, is a pianist of the first rank, absolutely without affectation. He possesses the highest gifts, and his performances stamped him as the true artist. Moreover, it is so refreshing to find an artist who does not seek the adventitious aid of theatricalism.—Sunday Chronicle, November 17, 1901.

The fifth concert of the series, like the first and second, was wholly instrumental and not a whit less attractive. Harold Bauer is a pianist of the highest ability, already known by repute, though previously a stranger to Manchester. Had he played nothing yesterday except the "Air de Ballet" in G, which Saint-Saëns has arranged in most delightful fashion, he would have stood revealed as the possessor of a fairy-like touch and the average professional command of the keyboard. But in Chopin's Polonaise in A flat he showed true artistic feeling, giving the proper emphasis to the many thrilling passages in that work, and allowing no tinge of exaggeration to mar the value of the performance. Thus the defiant opening, a kind of challenge to all comers, led up in most natural fashion to the principal theme, which is symbolic of the determination to overcome by valor whatever may stand in opposition. In the famous passage in octaves for the left hand Mr. Bauer avoided the mistake of overwhelming the march tune, which is intended to be heard above it, and his treatment of the graceful theme which announces relief from the storm and stress just undergone was worthy of all praise. A determined effort to secure an encore was made, but in vain. In Brahms' Concerto in D minor (op. 15), Mr. Bauer had opportunities of showing that in association with an orchestra he can vary the tones of his instrument so as to claim at one time the principal share of attention, and at another to let them blend in harmonious symmetry with the rest. The first movement opens with an introduction of some length, in which a portion of the scheme is set forth by the strings and wood-wind to a rumbling drum accompaniment, in a novel and characteristic manner, after which the pianist executes a cadenza, introducing new material, and gradually the old, the relations between the sections being very precise and requiring accurate adjustment. There is a reposefulness

in the second movement which in Brahms is not associated with indolence or dreaminess, but suggests a merely temporary cessation of activity. The piano is here favored with a delicious solo, one of the most excellent portions of the whole work. Of all three movements the rondo is that which the memory most easily retains, the principal theme being marked by a kind of angularity which makes it conspicuous. Between the several appearances of this theme are episodes of great interest, the second being captivating in the highest degree. In Mr. Bauer's hands all these were admirably brought out, and his success was warmly acknowledged.—Manchester Courier, November 15, 1901.

Among the very small number of really significant piano concertos Brahms' early work in D minor (op. 15) may be just as unhesitatingly reckoned as his later in B flat major (op. 83). The prancing "Don Quixote" theme is of astonishingly happy invention. The orchestral part, which, of course, has symphonic importance, was played yesterday, as on various former occasions, under Dr. Richter, with exquisite taste and with the solo part Harold Bauer made a very remarkable first impression on the Manchester public. Mr. Bauer pleases us much more thoroughly than any other pianist of the younger generation. There are a good many young players at the present day with fine technical mastery of the instrument, and in that respect Mr. Bauer has no shortcomings that we could discover. His passage playing is clear and incisive, the wrist being as well developed as the fingers, and, wonderful to relate, his pedaling is so artistic that no confusion of harmonies seems ever to occur in his playing. Such results can only be achieved by a player who is entirely free from affectation. If he is busy posing he will inevitably forget some of those subtleties upon which continuously beautiful tone production depends, and will lapse into vulgarity or, at least, into commonplace. There is also a certain extremely remarkable equipoise in Mr. Bauer's art. Vigilant as he is, no frowning concentration appears in his manner. He plays like a man who has his task very thoroughly in hand, exercising a legitimate way, and not making a furious effort to do something extraordinary. The consequence is that under his hands a composition comes out in clear outline and true proportion. The extremely clever Caprice by Saint-Saëns on an air from Gluck's "Alceste" he rendered with wonderful subtlety, and his A flat Polonaise was very satisfactory.—Manchester Guardian, November 12, 1901.

Although a stranger to Manchester, and Manchester is occasionally, if not very often, coldly critical to its musical newcomers, Mr. Bauer could not complain of the warmth of his reception Thursday. This is all the more to be wondered at, inasmuch that the Concerto—Brahms' No. 1 in D minor—with the exception of a beautiful, wistful adagio movement, is distinctly a dry work, and very much cavilable to the general public. Of course, the Chopin Polonaise in A flat was rapturously received, and Mr. Bauer had to be very firm and merely content himself with repeated bows.—Umpire, November 17, 1901.

## METROPOLITAN SUNDAY NIGHT CONCERT.

**A** FAIR audience was present at the Metropolitan Opera House on Sunday night to hear Josef Hofmann play the piano and Miss Anna Otten the violin. Mr. Hofmann was in excellent condition, and Miss Otten played with a splendid tone, which was produced by a beautiful bow movement, and she exhibited a remarkably smooth left hand technic. This young lady is one of the formidable female violinists before the public to-day, and should be more frequently heard.

Madame Lehmann did the best she could considering that her voice has no longer the facility or quality necessary to penetrate through large space and do justice to the music. It is a sad fact, but it must be touched upon constantly, in order to remind the people of it, that singers will come to this country long after their vocal usefulness is gone, merely for the purpose of utilizing their past experience to secure engagements. They are really not worthy of any attention in the columns of a music paper.

## Metropolitan Independent Church.

**A**T the services of the Metropolitan Independent Church, Carnegie Lyceum, last Sunday forenoon Miss Josephine E. Naudin, soprano, sang Gounod's "No Night Shall Be There" and Roma's "At Parting," exhibiting a powerful, sympathetic and intensely musical voice, and singing with tenderness, passion and temperament. Miss Naudin is a pupil of Miss Montefiore, of this city. She was accompanied by Miss Paula Semnacher, a pianist of intelligence, who has gauged the nature and the qualifications of the art of accompaniment.

The services at the Metropolitan Independent Church are conducted by the speaker, Henry Frank, whose discourse was an appeal to the very highest and noblest intellectual attributes and pregnant with truths that should permeate society as quickly as possible.

## Mary Gardner, of Chicago.

**T**HE Sunday Journal published a cablegram from Paris giving an account of the disappearance of Mary Gardner, of Chicago, an American, it says, who is a member of the Opéra Comique and who has been ill from overstudy and hazardous exertion. She disappeared immediately after singing at the Opéra, "leaving no trace." Her place at the Opéra is left open for her in case of her return. She has probably entered a sanatorium.

**EFFIE STEWART.**—Miss Effie Stewart, the soprano, has been engaged by the Handel and Haydn Society, of Boston, for the performance of "The Messiah" December 25. Her January engagements include the concert by the Troy (N. Y.) Choral Club.

Following are some of Miss Stewart's recent press notices:

## CONCERT, ARION CLUB, PROVIDENCE, R. I.

In Miss Effie Stewart the soprano role found a most capable and satisfactory representative. She has a voice eminently fitted for the presentation of dramatic roles, a pure soprano, large, of fine timbre, and guided by ripe experience and musical instinct. In her singing is to be found no trace of self-assertion, but the composer's thought is seized with unerring insight and translated with artistic fidelity.—Providence Journal.

## ORATORIO CONCERT, WORCESTER, MASS.

In the duet, "I Seek Thee, My Life," between Miss Effie Stewart, soprano, of New York, and Leverett B. Merrill, basso, of Boston, the audience had the first intimation in a musical way of what they were capable of performing, and the fine work done by Miss Stewart and Mr. Merrill was well seconded by the tenors when they took up the chorale, "Zion Hears Her Watchmen's Voices."

Miss Stewart is a finished singer of the dramatic order. She is endowed with a rich, melodious and powerful voice, and capable of sustaining the highest notes in a remarkable degree, while her enunciation is perfect. Miss Stewart's first notes at once inspire her audience with confidence. \* \* \*

Miss Stewart again electrified the audience when she sang Massenet's aria, "Brightest and Best," from "Mary Magdalene," her singing of the high notes being a splendid performance.

A most delightful addition to the program of the evening was the introduction of Miss Stewart in the Bach-Gounod "Ave Maria," to organ, piano and violin accompaniment, in which she again demonstrated her superiority as a singer.—Worcester Spy.

Miss Stewart sang her role of Santuzza from memory, and was, of course, the hit of the evening. She showed the result of operatic training. She sang with a great deal of expression, which made her singing more telling.—Newark (N. J.) Advertiser.



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Philadelphia, . . . Jan. 14.  
Baltimore, . . . Jan. 15.  
New York, . . . Jan. 16.  
Brooklyn, . . . Jan. 17.

**INDIANAPOLIS ORCHESTRA—**  
January 27.  
**CINCINNATI ORCHESTRA—**  
February 7 and 8.

**N. Y. PHILHARMONIC SOCIETY—**  
February 14 and 15.  
**PHILADELPHIA ORCHESTRA—**  
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## MUSIC IN BALTIMORE.

BALTIMORE, December 15, 1901.

THE first concert since my last budget was given by three well-known local musicians—Dr. B. Merrill Hopkinson, baritone; Natorp Blumenfeld, violin, and Frederick Weber, tenor—at Lehmann's Hall, on December 3.

Dr. Hopkinson opened the program by introducing to Baltimore Liza Lehmann's "In Memoriam," which he gave a thoughtful and expressive rendition. He sang also Del Riego's "Love Is a Bird," Nevin's "Rosary" and "Mighty Lak' a Rose" and Sullivan's "Oh, Swallow, Swallow!" with his wonted success.

Mr. Blumenfeld has never played better here. He gave a reverent reading of Beethoven's Romance, No. 2, in F major, and a masterful and convincing performance of Bach's "Allemanda," from the unaccompanied Sonata, No. 2. The De Beriot Concerto in D was unworthy a place among its associates.

Vieuxtemps' "Reverie" displayed the player's noble tone and sincerity of expression, and the Popper-Halir "Dance of the Elves" was impeccably executed.

Mr. Weber has advanced decidedly in his art since last year, and he fully merited the enthusiastic approval accorded him. His voice was pure and even, and he sang with taste and authority ten songs from Schubert's "Müllerlieder."

Miss Clara Ascherfeld was the admirable accompanist.

A very large audience attended the fourth Peabody recital given December 6 by Emanuel Wad, of the piano staff of the Conservatory.

By his performance of the following program Mr. Wad proved that he is still what all players should hope for many years of their career to be, a growing artist, for his success exceeded that of all previous appearances:

Fantaisie in D minor.....Mozart  
Sonata Appassionata, op. 57.....Beethoven  
Minuetto in B minor, from op. 78.....Schubert  
Song Without Words, in A flat (duetto).....Mendelssohn-Bartholdy  
Etude in B flat minor.....Mendelssohn-Bartholdy  
Nocturne, F sharp.....Chopin  
Etude, B flat, op. 25, No. 9.....Chopin  
Etude, A flat.....Chopin  
Etude, A minor, op. 25, No. 11.....Chopin  
Improvisation on Siegmund's Love Song, from Wagner's Die Walküre.....Schütt  
Caprice in G.....Paderewski  
Three pieces from op. 11.....Serge Liapounow  
Rondo des Fantomes.....Berceuse.  
Tempete.

In the execution of this varied program, the pianist displayed individuality of conception and a highly developed technic. He was repeatedly recalled after each group, but the most successful of his renditions were those of the Chopin Nocturne and the G flat Etude. A dainty little piece of his own was given as an encore after this group.

At the second Boston Symphony concert of the season, Mr. Gericke presented Schumann's overture, "Manfred"; Liszt's Symphonic Poem, No. 7, "Festklaenge"; Vieuxtemps' Concerto for Violin, No. 5, in A minor, op. 37, and Beethoven's Symphony, No. 7. Charles Gregorowitsch was the soloist.

A more delightful program could scarcely have been arranged, nor could its execution have been excelled.

Mr. Gregorowitsch's exquisite tone, musical style and brilliant execution were thoroughly appreciated by the large audience, which recalled him numberless times.

The Kneisel Quartet and Harold Randolph presented at their second concert Beethoven's String Quartet in G, op. 18, No. 2, Bach's Sonata for piano and violin in A and Alexander Borodin's String Quartet in D.

The Bach sonata was a grateful substitute for the usual piano and string quartet or quintet. The classic was given a scholarly reading and flawlessly clean execution by Mr. Randolph and Mr. Kneisel.

Mme. Emma Nevada and her company of assisting artists gave an excellent concert at the Academy of Music Friday afternoon. Madame Nevada is one of the most remarkable coloratura sopranos ever heard here. Her voice is of light, birdlike quality, pure, but lacking color, especially in the medium register. She has consummate breath control and a masterly coloratura. Her staccato is extraordinary in clearness and brilliancy, and she is mistress of an exquisite pianissimo. In her program she devoted herself exclusively to the florid style of music, of which she is so distinguished an exponent. She sang the "Chanson du Mysoli," from F. David's "La Perle du Brésil"; the "Bell Song" from Delibes' "Lakmé"; andante from "La Sonnambula"; Taubert's "Vogel im Walde," and the "Shadow Song" from "Dinorah," in which she displayed a wonderfully facile execution, flawless intonation and charming style. She gave as encores "Shall I Wear a White Rose?" and Liza Lehmann's "You and I."

The attendant artists, all admirable, were Pablo Casals, 'cellist; Leon Moreau, pianist; Daniel Maquarrie, flutist, and Heathe Gregory, basso.

Ernest Hutcheson gave another of his unique and delightful lecture recitals in the East Hall of the Peabody Institute yesterday. In an informal and happy manner he gave a most instructive sketch of his subject, "The Older Dance Forms and the Suite." He told us the old suite was composed chiefly of movements derived from dances, excepting two movements, the opening prelude occasionally met with and the air sometimes introduced.

The order of the movements was invariable as regards the first three (always allowing for the optional introductory prelude), being the Allemande, Courant and Saraband. The last movement was always a Gigue.

Between the Saraband and the Gigue the composer was at liberty to exercise a good deal of choice, writing a minuet or bourrée, occasionally a passepied or loure, or he might select two or more of these forms, so that a suite varied between five to a possible eight movements. Mr. Hutcheson's plan was to play a whole suite by an old composer, for which he chose Bach's Partita in B flat; then to illustrate the separate dance forms by some varied examples. For these he chose this formidable list: Gavotte, D minor, Bourrée, A minor, Bach; Tambourin, E minor, Rameau; Tambourin, B flat, Raff; Minuet, E flat, Beethoven; Menuetto scherzando, Stavenhagen; Gigue in G, Bach; Gigue, G minor, Lully; Gigue, G, Scarlatti; Rigaudon, D, Raff.

Then to illustrate an entire suite by a modern composer, D'Albert's in D minor was given.

The performance of the entire taxing program was such as to leave nothing to be desired. EUTERPE.

## Baernstein in St. Paul.

ST. PAUL, Minn., December 11, 1901.

BAERNSTEIN was billed as the special attraction for "The Messiah." The 2,200 seats in our hall were sold, and 300 people paid admission and stood or found seats on the steps; 200 were turned away. This is the first instance in the annals of St. Paul that such a condition came to pass.

After his "Why Do the Nations," the audience rose in their seats, calls of "Bravo, bravo," were shouted from every side; the vast auditorium was a scene of great wildness.

THE SPIERING QUARTET.—The Spiering Quartet, of which the eminent violinist Theodore Spiering is director, has entered upon a brilliant season. Among the quartet's many important engagements is a series of concerts now in progress in Chicago. The organization continues to make its headquarters at Chicago's Fine Arts Building.

## PEOPLE'S SYMPHONY CONCERTS.

GOOD, staid, old Cooper Union was crowded to overflowing last Friday night for the opening of the second season of the People's Symphony concerts. Several coats of fresh paint gave a festive appearance to the large Assembly Hall, and when Conductor Franz X. Arens walked out upon the stage, baton in hand, he was received with tumultuous applause. Indeed the enthusiasm over music was something worth going miles to see and hear. The People's Symphony concerts began last winter under favorable auspices. There is no charity in the scheme. The prices of admission are small, but those who go pay their way. Apparently there is a public that wants these concerts and means to support, too, as far as it can. In the meantime the philanthropic men and women who are interested in the work purpose to raise an endowment fund in order that the concerts may be established on a permanent basis.

At the five concerts last year programs in chronological order were given. Mr. Arens began with the composers of the pre-classical period. Then came the classic writers, and these were followed by the romantic and the modern schools. From the advanced programs for this season the concerts will come under the title of "Popular," or rather the popular classical. Familiar works were played by the orchestra at the first concert, but it was a program admirably arranged. Goldmark's "Sakuntala" overture, two movements of Beethoven's Eighth Symphony, Händel's Largo and Wagner's "Kaiser Marsch." Miss Kathryn Hilke, the soloist of the evening, sang the Bach-Gounod "Ave Maria" and two art songs—"The Violet," by Mozart, and Schumann's "Widmung." Mr. Arens played the piano accompaniments for the songs. Ernest Bauer, the concertmaster of the orchestra, played a violin obligato to the "Ave Maria," and both he and the singer were obliged to acknowledge several hearty recalls. It would be interesting to know how many times Miss Hilke has sung the popular "Ave Maria." She probably never sung it better than she did last Friday night. Schumann's "Widmung" she, too, sang especially well.

Mr. Arens prefaced all of the works but Händel's "Largo" and the art songs with brief analytical comment. This conductor is agreeable in his explanations, because he never says too much. Just an outline and then the orchestra plays. The orchestra, by the way, is an excellent one, numbering forty-eight men. The dampness last Friday night somewhat impaired the strings, but, on the whole, there was cause for congratulation.

A pleasant feature of the evening was the appearance on the stage of Charles Sprague Smith, of the People's Institute. The institute is interested in the concerts, and is co-operating in their advancement. In his remarks Mr. Smith referred to the endowment which is to be raised, and he explained further the work and the aims of the workers. The officers of the People's Symphony concerts are: J. Hampden Robb, president; Hon. J. G. Carlisle, treasurer, and Lucien G. Chaffin, secretary. The executive committee includes S. Mallet-Prevost, chairman; Mrs. Richard W. Gilder, Miss Nora Godwin, Mrs. Gilbert E. Jones, Mrs. Edwin S. Mead, Albert Stettheimer and J. Eugene Whitney.

Heinrich Meyn, baritone, will be the soloist at the next concert, Friday evening, January 17. This will be the program for that night:

Overture, Egmont.....Beethoven  
Count Almaviva's Aria from The Marriage of Figaro.....Mozart  
Symphony (Oxford) in G major.....Haydn  
Auf Flügeln des Gesanges.....Mendelssohn  
Old English, False Phyllis.....Mendelssohn  
Andante Cantabile (string orchestra).....Tchaikowsky  
Hungarian March.....Schubert-Liszt

BALTIMORE SAENGERFEST.—The committee of the next Saengerfest of the Northeastern Saengerbund, to be held in Baltimore in 1903, has voted to offer a prize of \$15 to the poet and \$25 to the composer of the prize song.



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## PROBLEMS OF MUSICAL LIFE IN AMERICA.

CHICAGO, Ill., November 28, 1901.

IT is reported from Philadelphia that the conductor of the new Symphony Orchestra there, Fritz Scheel, has imported from Europe a surprisingly large percentage of the members of that orchestra. Involuntarily the question arises: Did there exist a necessity, a real cause to thus ignore the material within grasp and give to this new orchestra such a European character?

Musical affairs, as far as the writer of this article, during a great number of years in New York, Boston and Chicago, had a chance to make himself acquainted with, absolutely in no cases require wholesale importations for organizing an orchestra, save perhaps a few individual engagements of foreign woodwind instrument players and harpists. The abilities of a great number of the imported string instrumentalists are very moderate and modest, and only after a considerable length of time do these musicians acquire the external smoothness customary in the string departments of the few big American orchestras.

Now why should not an American born musician under similar circumstances and otherwise not lacking in ability succeed just as well under a conductor's severe training? Has not the time come now to give him hopes that his industry, his zeal and his technical acquirements will secure him a place in one of the large orchestras, where heretofore this ripe fruit has usually fallen into the lap of the foreign born?

Is it for an American altogether worth the while to seriously study an orchestral instrument when he knows in advance that the mere fact of having been born here acts against him? As far as the public is concerned, it is to be pitied that the proceedings of the managers of these orchestras are acquiesced in and generally approved, but that is perhaps quite natural when one considers that the press almost daily sounds the praise of the orchestra in superlative expressions. How can anyone dare under such circumstances to consider the possibility that equally good results might perhaps be achieved if there were more American blood among the performers? After all, the public plays usually only a passive part in its relation to the orchestra, and regards its performances very often in the same light as it does the purchase of any desirable mercantile article, giving little thought to its origin, whether foreign or home made. The manager believes it a bolder, financially more successful operation if he can call attention to the great number of "imported" musicians from Europe, whose work is perfection in brilliancy and refinement. And, on the other hand, where is the courageous conductor to be found who willingly would undertake to give first-class concerts with a—in the beginning—some-what unevenly balanced orchestra? Oh, no, such an orchestra would necessitate more work all around, and might endanger the smoothness of the performance.

But even if such considerations were a good cause for ignoring and rejecting the less experienced American musician, is there not to be found in every metropolis in America a useful and partly much better material than the imported one? Must the American musician give up his hopes, one by one, of ever occupying a place according to his abilities in such orchestras? How miserably has many a one of this class to make a living, feeding himself and family from hand to mouth, and daily looking anxiously around whether or not the morrow will bring some earnings. And how sick must he feel at heart to notice that with the passing of his thirty-fifth year the first gray hair appears on his head, perhaps the natural consequence of his mental sufferings, and that with it comes the sad certainty that now no conductor or manager will deign to

seriously consider him for a place in the orchestra with his sorrowful face and his gray hair. Let us be frank and state here that we may find a fair criterion for the qualifications of the average imported musician, who takes the righteous bread from the American struggler, if we recall to our minds the quality of the musicians of Mr. Winderstein's European Orchestra, traveling here for a short time last year, on whom an almost annihilating judgment was pronounced by the entire New York press; such, not better and not worse, are the average string instrumentalists who are imported under contract.

The great majority of them come to America to first learn, which favor, with more justice and generosity on the part of those powers which rule over the destinies of an orchestra, ought to be bestowed on those worthy but sadly neglected musicians who cannot help regarding themselves in the light of musical outcasts. As in the orchestra branch, so might a similar anomaly be noticed in regard to American soloists, who are likewise treated like stepchildren by the aforementioned powers, ruling here supremely. Whence shall come the enthusiasm and the inducement for perseverance in his art when a conscientious artist sees that the solo work for concerts of even smaller importance is mostly reserved for an artist from Europe? And when he has the audacity to ask the reason for such an action the mouthpieces of those musical powers have the heartlessness to tell him: "We do not want to make the reputation for an artist, we want the soloist to bring his reputation along with him." That the three or four soloistic members of the respective orchestras are yearly given a chance to play a solo does not contradict my statement.

It is a concession which has to be made, and which speedily and forever will be discarded as soon as the connection between the parties is severed. The public, in its longing for sensation, believes only too readily in the manager-prince's coarse exaggerations concerning the incomparable greatness and genius of every new artist, looming up on the musical horizon, and we now live to see even second-class institutions waiting for the price list from New York before they make their choice, thereby hoping to humor their patrons. Those agencies are in truth the musical department stores, which, with the same relentless power as in the purely commercial world, slowly undermine all individual life and ambition.

Our American musicians as a class have yet to learn the bitter lesson that selfishness, envy and insane competition, whenever these evil habits are allowed to grow, destroy all chances for materialistic improvement, and that only the principle of mutual esteem and mutual support will lend them a strength which eventually will restore to them the power and the position which by right ought to be theirs. As State laws will hardly be created to help and protect the less fortunate native musician, it follows that they themselves, by just and strict rules and by jointly and harmoniously working together, shoulder to shoulder, may gain some influence over those proud powers, diminish the existing evil and gradually push the menacing floods back into their legitimate channels.

BERNHARD LISTEMANN.

JESSIE SHAY.—The playing of Miss Jessie Shay, the piano soloist at the Kubelik concerts, has been commended by the leading critics. In addition to the press notices already published regarding her performances, we give the following:

"Miss Shay played Liszt's 'Twelfth Hungarian Rhapsody' with excellent color and with musical phrasing."—New York Times, December 8, 1901.

## FLORIZEL'S LAST CONCERT IN STOCKHOLM.

THE celebrated music critic who writes under the pseudonym "Od" in the Stockholm *Vatland*, in describing the second appearance there of the nine year old violin virtuoso, Florizel, writes in the issue of November 11, 1901:

"Truly very advanced in skill is this healthy and spirited mite, who is able to play the most difficult music on the violin with an energy and lightning-like rapidity which is astonishing. It is more like health giving play to him than fatigue. We see in Florizel the embodiment of an exceptional gift from nature. The most profound secrets of music are his—in his fingers, in his mind and in his astonishing capacity of memory. New selections are nothing to him, however difficult; he plays them as though he knew them from the beginning with their endless varieties and changes.

"A well-known Swedish violinist and musician has acknowledged with sincere admiration his wonderful faculties. Florizel can play by heart all of Paganini's caprices. You may hear people say that it is due to training and not to nature, but we think that it should be called supernatural.

"There is a difference in precocity in children. We have seen wonderful ones disappear like tiny flowers, but no one can prove that Wolfgang Mozart was injured by the concerts he gave as a clever virtuoso and composer when he was from seven to ten years of age. Nor was Sarasate's development retarded when, as a boy of ten years, he played the violin before admiring audiences. And so we believe that it is good and useful for Florizel to present his wondrous talents before the public."

## KALTENBORN QUARTET.

THE Kaltenborn Quartet is meeting with much success this season. They have just finished four concerts in Tarrytown, and are booked for many other engagements. The following notices are from Yonkers and Cortland, N. Y.:

Last evening in the cosy hall of the Amackassin Club an appreciative audience listened to the second in a series of concerts by the Kaltenborn String Quartet, the members of which are Franz Kaltenborn, first violin; William Rowell, second violin; Gustave Bach, viola; Louis Heine, 'cello.

The program was a carefully selected one, and each number was splendidly played.

Mr. Kaltenborn's solo playing was, as usual, a delight to the ear. This gifted violinist has become a great favorite with Yonkers audiences, and it is a matter of regret that he does not give his concerts wider publicity, so that the general public might become better acquainted with him and his playing.—The Yonkers Herald, December 7.

Lovers of fine string music anticipated a rich treat in the concert by the Kaltenborn String Quartet of New York city at Normal Hall last evening, and these anticipations were fully realized in the very excellent program which was rendered. Each number was enthusiastically encoored and the large audience present would gladly have listened another hour could the concert have been prolonged. Individually and collectively the members of the organization are artists of a high order, and their masterful interpretation of the various numbers on the program was a revelation to many who heard them. Not in many a day has a more finished or artistic concert been given in Cortland than the one last evening, and a return of this quartet to Cortland would be welcomed by music lovers generally.—Cortland (N. Y.) Standard, December 12.

On December 15 the quartet played in Brooklyn; December 16, at Mrs. Charles D. Simons, Jr.'s (matinee), in honor of Mr. and Mrs. George Vanderbilt; December 17, Jersey City; 18th, Bay Ridge; 22d, Yonkers, Brooklyn and New York city; 29th, Brooklyn; January 5, Brooklyn; 12th, Brooklyn; 14th, South Norwalk; 18th, Staten Island; 19th, Brooklyn; 22d, Hackensack; 26th, Brooklyn; February 2d, Brooklyn; 5th, Ogontz School, Pa.; 6th, Philadelphia; 7th, Whitinsville, Mass.; 11th, Jersey City.

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2046 LEAVENWORTH STREET,  
SAN FRANCISCO, December 8, 1901.

**G**RAU and his company have gone and again we take up "the common round, the daily task," as before. Queer enough it seems, too, after all the gaiety of the past three weeks. The season closed with "The Marriage of Figaro." People from abroad are inclined to make sport of us 'Friscans for our demonstrations of enjoyment during the opera season, but they do not stop to think that to the stay at homes this is a rare opportunity and the enjoyment is genuine. Never mind! We are growing, and it will soon be found that we not only can walk alone but have cut our eye teeth as well. San Francisco is a city with a musical future, and the day is not far distant when her possibilities will be recognized and she will step forward to take her place as one of the first cities of the world, even for music.

A word should be said regarding the performance on Tuesday night of "Tristan and Isolde," which was given for the first time in this city. Notwithstanding all the wise ones to the contrary, it was an exceedingly good performance and went off well. Reuss-Belce as Isolde did the best work she gave us in anything; only when she tried to rise above the tremendous orchestration did her voice sound harsh, but she gets the spirit of the thing and gave us a very realistic performance. Louise Horner was, as always, satisfactory as Brangäne.

Reuss-Belce is not nice to look at when singing, as she uses the muscles of her mouth too hard and produces something like contortion; or, as the children would say, "she makes faces," but her work is conscientious and good, and when she does not feel obliged to scream above the orchestra her voice is pleasant to listen to. That is one thing in Wagner's scheme of things that seems a mistake. The orchestral work is so independent of the stage appurtenances that the orchestration has the effect of a great symphonic poem, and the voice is sacrificed to the orchestra rather than have the orchestral effects spoiled to spare the voice. But how many voices sound well when using such a colossal effort to keep up against an orchestral fortissimo?—and how many voices can stand it at all?

The local work has begun with renewed interest, the opera season having put the spirit of progress into students and professionals alike. Last Monday night Mrs. Ernest Lachmund, who has but recently returned from Berlin, where she was studying under Fraulein Koch, gave a most interesting and enjoyable recital of her work.

both vocal and instrumental. She gave a number of songs, in which she was accompanied by Roscoe Warren Lucy, and sang some delightful Schumann numbers, also Rubinstein's "Du Bist wie Eine Blume," which of all was the best, being rendered with great tenderness and depth of expression. In her piano work Mrs. Lachmund shows splendid training and great personal ability. She has wrists of steel, and her playing has a certainty about it that gives one a feeling of uncommon pleasure in listening to her. She has an unusually fine technique, and phrases with an intelligence that shows the true artistic temperament. Her Chopin Polonaise was given with a fire rarely accorded it, and her Bach Gavotte was a gem. The Schumann Romance showed her depth of expression, and the "Revolutionary" Etude of Chopin was given in a tempo that increased its difficulties but brought out strongly the real character of the composition. Mrs. Lachmund is an acquisition to musical circles, and will be a welcome addition to the ranks of our first musicians.

The second of the Pasmore concerts is to take place in Maple Hall of the Palace Hotel, and the program promises to exceed any they have given before, even in the old days. The Pasmore Trio—Mary, Susan and Dorothy, violin, piano and 'cello—will again give some delightful selections, among which will be a "Petite Suite" by Mr. Pasmore himself, a charming composition. The soloists for the occasion will be Miss Adelaide Birchler, one of Mr. Pasmore's star pupils, and a contralto whose singing has attracted quite a little attention in former appearances; Dorothy Pasmore, the tiny 'cellist of the trio, and Mary, the talented young violinist. Besides these there is to be a complete rendering of Liza Lehman's "Persian Garden" setting, which Mr. Pasmore himself first introduced to a San Francisco audience. The accompanists for the evening will be Fred Maurer and Arthur Fickenscher.

The first concert of the Symphony season is to be given next Friday afternoon at the Grand Opera House, and a large audience is expected to be present. More than common interest is manifested in this movement, as the symphony subject itself is one around which has circled not a little argument and dissension. Paul Steindorff is the new leader, and, as it is his first taste of symphony work, there are many wise wags of the head as to results. A fine program has been prepared for the initial performance.

Next Saturday afternoon Lissner Hall, the new music hall at Mills College, is to be formally dedicated. There will be impressive exercises, and Mr. Lissner himself will play a Raff sonata for violin and piano with Minetti, the violinist.

Saturday is the date given for the second of the Zech Quartet concerts, in which Miss Chamberlain, pianist, will assist. **MRS. A. WEDMORE JONES.**

#### Honored Beethoven's Birthday.

**A**T the regular musical meeting of the Tonkünstler Society last night (Tuesday) a Beethoven program was presented in commemoration of the 131st birthday of the great composer Ludwig van Beethoven was born at Bonn December 16, 1770. He died in Vienna March 26, 1827, in his fifty-seventh year. The works presented at the Tonkünstler meeting were as follows:

Sonata for Piano and Violin (A major, op. 47).

(Dedicated to Rudolph Kreutzer.)

Miss Katharine C. Linn and Henry Schradieck.

Songs for Contralto—

Busslied (op. 48, No. 6).

Ich liebe Dich.

Mallied (op. 52, No. 4).

Miss Martha Wettengel, accompanied by Louis V. Saar.

String Quartet (F major, op. 59, No. 1).

(Dedicated to Count Rasoumofsky.)

Max Bendix, first violin; Ernst H. Bauer, second violin; Jacob Altschuler, Viola; Leo. Schulz, 'cello.

Songs for Tenor—

An die ferne Geliebte (Liederkreis, op. 98).

Auf dem Hügel sitz' ich spähend.

Wo die Berge so blau.

Leichte Segler in den Lüften.

Diese Wolken in den Höhen.

Es kehret der Maien.

Nimm sie hin denn, diese Lieder.

Anton Schott, accompanied by Josef Weiss.

#### \$10,000 for the Best One Act Opera.

ROME, December 15, 1901.

**S**IGNOR SONZOGNO, whose prize of \$10,000 offered for the best opera by an Italian was won by Mascagni, with "Cavalleria Rusticana," has now offered a similar prize for the best one-act opera in any language. He offers to produce the successful work at his own expense at Milan on the occasion of the international exhibition in 1904.—New York Sun.

**DELINA PECKHAM.**—Mme. Delina Peckham, who is a native of Connecticut, and identified closely with the musical affairs of that State, has taken up her home permanently in this city, and expects a busy winter. For several years Madame Peckham came to this city a few days each week to give necessary lessons, but finding her classes increasing, it seemed best to live here altogether. Many of her Connecticut pupils have followed her to New York, as they prefer her teaching to any other.

Madame Peckham is a teacher of English, Italian, French and German songs and arias for church, concert and opera work. She also gives lessons in physical culture in connection with her vocal lessons. Madame Peckham teaches the old Italian method, but has gleaned the good from various teachers and adapted it to the needs of her pupils. She is now planning to give a series of monthly recitals, beginning in the first week in December.

Before taking up teaching as her object in life she had attained much celebrity as a concert singer in New England, and on several occasions in New York and in Brooklyn received the most favorable comments from the newspapers on her singing. With an enthusiasm for her profession and the ability to obtain the interest and admiration of her pupils, Madame Peckham must add continually to their number and to the success of her studio.

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## AUGUSTA GLOSE.

MISS AUGUSTA GLOSE, whose picture accompanies this, is a pianist and a musician of pronounced gifts. She is making a reputation with a novelty that combines poetry with music and something from the dramatic art besides. Seated before the piano Miss Glose recites the words of art songs and those of more popular kind, playing at the same time the air and accompaniment. The idea is new and one that will appeal to many because the mental picture is enhanced by her presentations.

Miss Glose has made "a hit" in the musical comedy, "The Liberty Belles." She has been on the stage several years and her popularity is growing all the time. As a member of Charles Frohman's companies, Miss Glose appeared in "On and Off," "Because She Loved Him So" and "The Surprises of Love," and in all of these appeared

caught on immensely. It was a new sensation to have a pretty girl sit down to a piano, face her audience and, while playing her accompaniment, sometimes with one hand, again with both, recite the words of her song, to the rhythm of the tune. Not an easy thing to do, as you may imagine, for one has to be something of a contortionist to get away with the accompaniment gracefully and correctly under the circumstances, and the proper declamation of the song requires a knowledge of elocution above that possessed by the ordinary vocalist.

If you want to know just how nicely Miss Glose can do you must hear her render "Billet Doux" in the dormitory scene of the "Belles."

Miss Glose comes by her artistic gifts naturally. Her father is a professor of music in New York, and her uncle is a painter of note. He was the first man to put the Stars and Stripes on canvas in depicting a Revolutionary battle scene. Some enterprising news-gatherer announced this fact when she was engaged by Klaw & Erlanger. This and the name of the comedy gave rise to the impression that "The Liberty Belles" was a Colonial play, an impression that the managers had a hard time eradicating.

This is practically Miss Glose's first season on the stage, as her

## MARY HOWE.

THE well-known soprano Mary Howe, who returned to this country recently and who will shortly appear in concerts here, was asked for an interview by a contemporary, and she gave the following, which was printed under the heading of "Singing Before Royalty":

"Having been requested by the editor of the *Vermont* to give an account of my appearance before Kaiser Wilhelm, at the Royal Opera House in Wiesbaden, I will endeavor to give an idea of the evening's performance, which was for me an occasion of great interest and satisfaction.

"The Royal Theatre at Wiesbaden ranks in its appointments, as in the beauty of its architecture, with the finest in the world, and, thanks to a generous subvention from the Prussian Government, is able to maintain a stock company of the very first rank, both for opera and the drama. Every class of opera, from the Wagner and classical repertory to the modern light operas, and all the dramatic works of Goethe, Schiller and Shakespeare, as well as modern society plays and comedies, are to be seen there, interpreted by first-rate artists.

"The orchestra, which in addition to its work in operatic performances gives every season a series of symphony concerts, is exclusively occupied at the theatre, and ranks with the famous orchestras of Dresden, Berlin and Vienna.

"Under the direction of Herr Intendant Georg von Huelssen, and owing to his great executive ability and artistic taste, the operatic and dramatic festivals (Festspiele) given in the month of May, at Wiesbaden, have attained a world-wide reputation. During the festival season Wiesbaden, with its miles of beautiful parks and lovely surrounding country, is seen at its best, and attracts tourists and art lovers from all parts of Europe and America.

"On the occasion of one of His Majesty's visits to Wiesbaden, in May, 1898, the opera chosen, 'auf allerhöchsten Befehl' (by royal command) was Rossini's masterpiece, 'The Barber of Seville,' and I was cast for the role of Rosina.

"As usual on state occasions, the theatre was elaborately decorated with garlands of flowers and foliage which produced, in combination with myriad electric lamps, an indescribably charming effect.

"The hour of the performance was set for 7:30, which for German custom is a late hour, the rule being 7 o'clock, or for extremely long works 6:30. On such occasions full dress is obligatory, and applause is not expected except as led by the Kaiser.

"The entrance of the royal party was heralded by prolonged flourishes by eight trumpeters dressed in ancient German costume, who were stationed at the centre of the second balcony. On the appearance of His Majesty in the royal box the audience rose, the Kaiser making the military salute, and afterward giving the signal for the performance to proceed. It would be unnecessary to describe the performance, which went as smoothly as one could wish.

"The artists certainly had no occasion to complain of any lack of recognition from His Majesty, who followed the piece with the keenest interest and applauded frequently.

"After the performance was concluded I was summoned to the royal box to receive the personal expression of the Kaiser's pleasure in listening to my singing. I was the more pleased at his approval, as it was quite evident from his conversation that he had a thorough understanding of musical art.

"In bearing most dignified, yet amiable, there was no trace of distant and forbidding royalty, but rather the perfect manner and kindly nature which we love to ascribe to the true gentleman. After some conversation about musical matters, carried on in English, and a cordial handshaking, with "Good-bye—I am very glad to have you at Wiesbaden," my first experience in singing before royalty was at an end."

Miss Grace G. Gardner has a number of fine new voices, some of which are of great promise. Many of her former pupils are now professionals, and there is no question but that her work this year will add to the number.



AUGUSTA GLOSE.

to great advantage, as the reports in the daily press all show.

Miss Glose is the daughter of Mr. and Mrs. Adolf Glose, and she inherits talents from both parents. She played with her father in the Wagner duets arranged by him. That she should have thought out the specialty which she made her own proves that once in a while there is something new under the sun. With this brief sketch of Miss Glose we include the opinion of one critic:

Fifth avenue patrons of "The Liberty Belles" have recognized in Augusta Glose, the girl who talks her songs, a parlor entertainer who had great vogue with the smart set here during the past two years. It was while working as a society entertainer that Miss Glose conceived the catchy idea of chatting her songs. The novelty

vaudeville engagement was brief. She claims to have no ambition to become an actress. When her engagement with "The Liberty Belles" is done she may go back to entertaining society and prosecuting her musical studies.—*New York World*, November 29.

Another critic says:

Miss Glose, who is a finished pianist, did some remarkably difficult work in a very finished way. She recited, not sang, the words of several beautiful melodies, at the same time playing the air and accompaniment on the piano, and rendering the idea of the poem by varied tone and facial expression, so artistically done as to leave a deeper impression than even the singing of the song. It is a new idea and will find much favor.

In the "Lesson With the Fan" song, by Guy d'Hardelot, she manipulates the fan with one hand, playing the piano with the other.

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THE conductors of symphony concerts are considerably agitated by the incessant applause which greets the soloists, and disgust is manifested at this habit of audiences at classical concerts. Then, pray, why not begin reform on the stage by desisting from applauding? Mr. Paur, Mr. Gericke and other conductors are in the habit of applauding the soloists that play and sing at the concerts where these conductors direct; it is most undignified and utterly at variance with good taste, and as long as it is persisted in on the part of the conductors, they must show no impatience when their audiences follow their example.

THERE need be no hesitation in agreeing with the caustic opinions of Mr. Finck of the *Evening Post* on Hugh A. Clark's stupid "Highways and Byways of Music," just published. This gentleman is professor of music at the University of Pennsylvania and he represents fossilized musical tendencies to the very verge of the incomprehensible. In addition to this he denominates himself a musical doctor, a degree that has been thoroughly discredited in the United States through the fact that hundreds of fakes and frauds in music have had it conferred upon themselves by all kinds of local or State schools.

WHILE reference is made to the fact that Patti, at her last concert in London, sang Wagner's "Traume" it must not be forgotten that, at the same concert, she also sang Ardit's "Il baccio," "Comin' Through the Rye" and "Home, Saccharine Home." No one can sing these songs as she does, but certainly they are not of the category to attract the musically intelligent. The only conclusion that can be reached is that Patti sings for the populace, and that she is not dependent upon the musician or his patronage. The musician seldom pays to attend any musical affairs, and Patti must have learned this long since, for she sings only for the people; otherwise her repertory would certainly have been changed many years ago.

IT has come to it at last that the Berlin music critics formed a combination for mutual protection. They want to change the system of modern criticism as practiced at present in the German capital. In the first place they intend to bring to public notice and legal punishment any cases of bribery that may crop out in the future. At the same time they want to try to fight against the ever increasing concert epidemic in Berlin by ignoring all concerts of mediocre artists, whose sole object in concertizing is to gain cheap notoriety through the press. The critics further agreed among themselves in this mutual protective union to force all old and worn out artists to abdicate a public concert career.

On the other hand, the adversaries of this Music Critics' Protective Union assert that the critics, by means of their contradictory reports, frequently stultify themselves to such an extent that they are now forced to combine in order to save their solitary reputation, which in the case of this protective union would seem to make a virtue of necessity.

ATTENTION is called to an article in this issue of the paper by Bernhard Listemann, of Chicago, called "Problems of Musical Life in America," in which the writer refers to the prevailing prejudice against American musicians here in their own country, and to the utter hopelessness of a successful career in music in America under present conditions. Mr. Listemann's essay is an eloquent indorsement of THE MUSICAL COURIER platform, which demands recognition for Americans and which calls for an abatement of the insane worship

of foreign celebrities simply because they are foreign. To such an extent has this foreign fever infested our musical thought that even old, superannuated, worn-out vocalists, whose vocal cords are actually decayed, can come here to sing, as it is falsely called, in opera and concert—merely because they are foreign celebrities.

The American instrumental virtuoso has very small chances, and must first become a European celebrity before going for fair judgment before the world here, and as to orchestral players—Mr. Listemann hits the nail on the head—the orchestral player must be born in Europe before he can hope for any kind of remunerative occupation in the United States. Is it not farcical after all? It looks like a huge joke, but it is a grim one for certain people.

THE following item appeared in the cables of the New York Herald of Sunday:

The Opéra communicates to me the following, apropos of the debut of Miss Abbott: "M. Affre, though indisposed, consented to play the role of Romeo, which M. Alvarez had refused to sing because he would not appear alongside of a debutante. Now M. Alvarez," terminates this "communiqué," "has been engaged for America under brilliant conditions."

They refuse to sing with Americans at both the Berlin and the Paris opera houses. This is due to the prejudices of the foreign artists entirely. Alvarez gets more money here in a month than he receives in Paris in a year, and yet he refuses to sing with an American debutante. French debutantes are constantly exploited with the regular forces at the Opéra. How much longer are the people of this country going to endure this nonsense?

DURING the month of November last Frank Van der Stucken's Symphonic Prologue, "William Ratcliff," was conducted by Dr. Franz Wüllner at the Second Gurznich concert at Cologne. His Symphonic Festival Prologue, "Pax Triumphans," was conducted at the first subscription concert in Brunswick by Court Conductor Hermann Riedel. During the same month Music Conductor Trenken conducted Van der Stucken's "Idylle," for orchestra, at Dresden; and Wagner's "The Two Grenadiers," instrumentated by Mr. Van der Stucken, was sung with great success at Queen's Hall, London, during the same month.

All this is possibly of interest to Mr. Van der Stucken's colleagues in Boston, Chicago and other cities, including New York. It seems to us that the activities of a conductor might overflow into the field of composition, provided that he has abilities to compose.

THE cable reports about Paderewski's Polish agitation are to say the least exceedingly exaggerated. The concert in question took place not at Berlin, but at Posen, where the Polish element predominates, and it is no wonder therefore that the numerous Polish barons and magnates who attended the concert lavished upon their celebrated countryman wreaths and bouquets, with ribbons in the national colors, red and white. Similar honors were conferred upon Seidl here by his Hungarian friends more than once, and upon other artists also by their respective proud and exhilarated countrymen. That part of the receipts of the concert were to go to a fund for the support of poor parents concerned in the Wreschen school scandals looks more like Paderewski's well-known kindness of heart than like an anti-German demonstration, for there are many Germans also not of Polish descent who do not believe that the Government's action in this matter was either a wise or a commendable one. Only a few days after the Posen concert Paderewski played before their majesties the King and Queen of Saxony at the Royal Castle in Dresden, which



fact does not look as if their Royal Highnesses believed him to be a Polish agitator or political intriguer. In Berlin Paderewski did not play, and will never play again, all talk to the contrary notwithstanding. He was insulted there once and treated most unfairly under the régime of the late Hans von Bülow, and Paderewski is not the sort of man ever to forget an insult.

THE experiment of playing Beethoven's violin concerto will be made at the popular concert in the Metropolitan Opera House next Sunday night. Apart from the novelty of such a work on a program usually devoted to ear tickling music, the violinist is to be Jan Kubelik, a virtuoso whose methods seem hardly in harmony with the profound and noble music of Beethoven. We have called it an experiment, and it is one that we await with much curiosity.

CORDIAL welcome should be extended to Emil Sauer's autobiographical work, "My World; Pictures from the Secret Drawers of My Art and My Life." (Meine Welt; Berlin and Stuttgart, W. Spemann.) Interesting as Sauer is as a pianist and musician he is at the same time a writer full of the powers of narrative, forcible in descriptive style, and instructive as a logician and philosopher. His book gives many illustrations of prevalent conditions of the musical life of Europe, and in relating his American experiences he does not hesitate to give the reasons for the dismissal of the late Albert Steinberg, the critic of music from the New York Herald, besides disclosing what from his point of view were the secret motives that were at work to thwart his success here, although the operations proved to be unsuccessful in his case. It is a question whether Mr. Sauer can produce any material evidence to prove his statement to the effect that Steinberg's favorable criticism resulted in complaints of a piano manufacturing house, with the result referred to.

No critic would ever be dismissed or suspended from this paper on complaint of a patron, for that would at once be an acknowledgment of subservience equivalent to journalistic annihilation, and, very naturally, it cannot be impressed upon us that the New York Herald is any less independent than this paper.

Mr. Sauer may have opened an interesting discussion with his book, but even apart from this it is worthy of a place in the literature of music, and it would be profitable to publish an English translation.

THE London Musical Standard announces its intention of discontinuing to notice concerts unless there is anything special to say of public interest. But how can this be discovered until the concert takes place? How are critics and reporters on events in music to know whether there is anything to be said until they attend to listen to what is being done? They cannot condemn before the event by refusing to entertain it.

This brings us right down to the very kernel of the thing by asking: "Why are concerts given anyway?" Answer: Because débutants wish to make débuts so that they may learn whether they are artists or producers of artistic effects. The students desire to enter the profession, and in the profession there are a number of careers that require public and critical indorsement which can come only by means of a public appearance and hence we have so many concerts. Appearances are not limited to one city, for it is now necessary to make public appearances here, too, besides those already made in Europe, so that an independent American status may be obtained.

Now, then, suppose the critics of music refuse to attend and report on such concerts? Then there

would be no object in giving them. To criticise the concerts by refusing to attend would be highly unjust and would constitute the very worst condemnation, for it would signify that in the estimation of the critic the persons who are to play or sing are not even worth listening to. It is obvious that such a course cannot be successful.

The daily papers of this city have solved the question and with many papers in Europe the same rule obtains. They simply refuse to send their critics to concerts unless the managers or artists first recognize the paper by advertising themselves or the special concerts and recitals to be given in its columns; thereupon the critic attends. This is not unjust and the absence of the critic does not constitute a stigma upon the concert giver. The London Musical Standard might adopt that plan; it is commercially and financially unobjectionable; it has an ethical basis, for it establishes a rule that is mutual in its operations and it prevents a misconception in case a criticism of a concert should not appear in the columns of the paper. No greater blow can be delivered against a musical artist than to be passed in silence or ignored by a musical paper of influence, power and circulation; the blow is of greater severity than the most trenchant or even biased criticism—if there is such a thing as unbiased criticism. Can the London Musical Standard tell us whether such criticism really exists?

ACCORDING to the records last Monday, December 16, was the one hundred and thirty-first anniversary of the birth of Ludwig van Beethoven. While the date of the great composer's birth remains one of the uncertainties in the history of music, the modern world of music cannot too often proclaim the name—Beethoven, a name that towers above all names. Young people for generations to come must be inspired when they read the life of Beethoven. All men of genius are not noble-hearted, but Beethoven regarded duty as the watchword of his life. His spiritual insight was as keen as his creative faculty was great. In writing about Beethoven, adjectives seem inadequate. In these times, when the altruistic spirit is abroad, it is comforting to read what Beethoven himself wrote regarding the Brotherhood of Man:

"From my childhood, whenever my art could be serviceable to poor, suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me."

MR. KLEIN IT is very doubtful if Hermann Klein used any expressions that justify IS RIGHT. the spirit of sarcasm manifested in the following cablegram published in the New York World of December 13:

HE IS COMING TO TEACH US ENGLISH.

H. KLEIN, ANGLICIZED GERMAN, THINKS OUR ENUNCIATION IS WRETCHED.

LONDON, December 12.—Hermann Klein, widely known here as a singing teacher and one time a musical critic, will sail for the United States on Saturday with the avowed intention of carrying the torch of enlightenment as to the English language into what he declares to be a dark country in respect to that tongue.

Mr. Klein is an Anglicized German, and, like the convert from one religion to another, is an ardent devotee at the shrine of the new—a purist as to the language of his adoption. In view of the intended departure of the melodic pedagogue for the land of the red man and the buffalo, leaders of the English musical world honored him with a banquet to-night at Prince's restaurant. Among the distinguished company present were Sir Frederick Bridge, Alberto Randegger, Paolo Tosti, Albert Visetti, Alfred Rothschild and Sir Arthur Trendell.

Sir Arthur Trendell presided. Extraordinary criticism was made of American vocalists. The speakers declared that Americans spend money lavishly in the musical schools of Europe, yet only succeed in learning how to sing in every language except their own.

Mr. Klein, amid applause, said that Americans, although they have wonderful voices, do not know how to speak the English language. He ingeniously admitted that he is going over with the object of remedying this defect.

The American colony here, the members of which are slowly learning how to converse with the natives, and are fast forgetting the Indian language, with its picturesque gutturals, are overjoyed at the prospect of Mr. Klein's altruistic move. They conclude that the

Berlin linguistic theorist, with his expansive genius, will quickly inoculate the whole of America with the germ of his superior intelligence, and that they may eventually return home for a visit with the assurance that they will not be set down as foreign devils because of their cultivated speech, and shall thereby escape burning at the stake to make a barbecue holiday in Central Park.

But if he did say so he is very much in the right, for the very good and natural reason that there is no cause and no justification for enunciating English in song over here in the United States BECAUSE the opera here is sung in Italian, French or German, or all three together in the polyglot performance that frequently takes place, and also BECAUSE even in the oratorios with English text foreign singers are frequently engaged to do the English singing, and BECAUSE American singers are not able to make any money, even when they give great recitals of great and new songs, such as George Hamlin, with his Richard Strauss Cycle, presented last week, and with \$16 receipts in New York city. Had it been Georgibusky Hamlinski, of Gregorowitchkiville, Umbillicumunkey, Turkestan, singing in a language which no one could understand, he would have had \$1,600 in the house; the name alone would have done it, and with long hair hanging over his unshampooed skull \$408 more would have been taken in at the door.

Why should Americans study English pronunciation and enunciation, as applied to the vocal art, when they have no paying opportunity to sing such songs, the whole professional work and opportunity being snatched from them by the annual invasion of foreign singers!

The law of supply and demand controls these matters as it does the sale and purchase of cereals, fruits, leather, iron or traffic and transportation or publication. There being no demand here for English songs by Americans, Americans have had no reason to supply them and the study of English as applied to such purpose could not exist. Vocal teachers here are chiefly occupied in instructing their pupils in Italian, German or French diction. Mr. Hermann Klein is right in saying what the cables say he said, but even after he gets his pupils here and shows them how to sing properly in English how are they going to secure the opportunity to do so in public and for money? They cannot go on forever and sing in public for nothing, and where are they going to sing in English (or otherwise even) for cash? Even vocalists need some cash; they cannot do it for love always.

The Art Club, of Philadelphia, which only a few years ago admitted architects and musicians into its artist membership, on half dues, at its last meeting rescinded this by-law, and thereby practically took from the artist membership both architects and musicians. It was claimed

that the financial conditions of the architect differed so far from the artist painter that he did not only receive remuneration for his designing and planning, but also a percentage from the actual building expense, and that therefore he was, in the largest portion of his income, a business man. There seems to be a shade of truth in this position, but why an artistic architect should cease to be regarded as an artist because of some extraneous emolument is difficult to see. In extending this view to the musician, however, a mistake has been made that is not devoid of a grim humor. In the meeting protests were raised by several architects and also by Constantin von Sternberg, whose remarks were not successful as far as the voting was concerned, but, nevertheless, elicited repeated outbursts of applause.

He said, in brief: "Those who do not know me personally may suspect that I, in my protest against this measure, have a mercenary or at least financial motive. They can easily be corrected by those who do know me. I protest because there is an element of rank injustice in the motion before the house. It has been said that into the profession of an architect the element of commerce enters in a large measure. My knowledge of architecture lies entirely on its art side, and I can therefore not judge this question of commerce. If it is so, the architects will magnanimously concur in this view and voluntarily relinquish their artist membership. If it is not so, they are intellectually and numerically strong enough in this club to fight their own battles. I speak for the six musicians in this club. Into our profession the element of commerce does not enter unless you call the honest earning of a living

commerce. We compose or play or sing, or we teach others to compose or play or sing. Our every effort is directed toward one of the chiefest graces of life. You may call these efforts art or a profession or trade or labor—choose the term according to your own educational standard or according to your powers of appreciation—but you cannot call them *commerce*! We do things, we do not do people! Aside from these considerations, the motion before the house is in direct opposition to the spirit of the times, which is one of expansion and not of contraction. Years ago you had broadened your ideas of art, and by shrinking them again you sign a *testimonium paupertatis*. If you will raise the dues of all the artists in the club I will cheerfully accept it and welcome the flattering estimate upon my financial status; but I emphatically object to my profession being discriminated against as to its being one of the fine arts."

The meeting, however, was "stuffed." The measure was railroaded through in short order, and for once Constantin did not carry his point; but the defeat redounds more to his honor than the victory to that of the victors.

This communication was received and it was intended that THE MUSICAL COURIER should endorse Mr. von Sternberg's proposition. This is impossible. "We compose," he says. When you compose you dispose of your composition or secure a royalty on its sale (if you can, either, or both); that is a commercial proposition. Sometimes the highest bidder gets the manuscript just as the highest bidder gets the painting; just as the lowest bidder among architects (everything else being equal) gets the contract. "We play," Mr. von Sternberg says, and yet unless the emolument is paid to Mr. von Sternberg he will not, as he cannot in justice to his reputation, play. "We sing"—yes, Patti for \$5,000 a night; Melba for \$1,500 a night; Eames for \$300 a night; just as the commercial value calls for it. Some singers sing for \$50, some for \$25 a night, but the \$ sign is always to be found in the contract unless they are such fools as to sing gratuitously.

"We teach others." Free of charge? No, because then your own low estimates of your own abilities would prevent anyone from taking lessons from you. You, therefore, charge \$ \$ \$ for your teaching. Your compositions, your singing, your playing, your teaching, has a barometrical schedule, as it were, away up or away down in accordance with your reputation. If your reputation draws up goes the figure; if it does not draw, down it falls, but the figure is the \$ sign.

The misfortune with those who are artists or who are inspired with the idea that they are artists or should be enrolled among artists is the false basis upon which their views of life are founded; they insist upon discarding the vital principle; in other words they obscure the bright, illuminating light of truth and believing that art and commerce are antagonistic they consider a consideration of money as an infection that will injure their status—that will defile their atmosphere. Did Beethoven reject the fee sent to him by the London Philharmonic. Was not Richard Wagner a superb financial genius (he actually raised money out of nothing and frequently had such a lapsus of memory that he actually forgot to repay loans—a sure sign of musical genius we have learned). And Liszt? was not he a money maker. And Paderewski? is he not acquainted with the fluctuations of the bourses? And Rosenthal? does he not figure on contracts? And Brahms? did he not negotiate with Simrock on his fourth symphony? And Rubinstein? Did he not put a minimum figure on his proposed second American tour, to which he adhered so tenaciously that negotiations were broken off.

And does not Leschetizky charge? And does not Jedliczka charge? And does not Martin Krause charge? And did not Rheinberger charge? And does not William Mason charge? And why should they not charge and charge heavily? They instruct; they teach, they confer capital upon their pupils in the shape of knowledge. And Constantinius of the City of Universal Love, does not he

charge? He should charge, for he is a bully teacher, and he must make money to pay club dues; he would not accept membership as a gift, for he then would sacrifice the necessary equality.

Musicians of all kinds would become capitalists if they would only look upon their profession as a valuable adjunct of the social state, which is to recognize it as one of those features that demand the same practical recognition accorded by society to architects, painters, sculptors, engineers, poets, prose writers, physicians and electricians and others. It never injured Richard Wagner because he understood financing, nor has it hurt Paderewski. It is sad for any musician and constitutes an injury to his career if he is associated with poverty, and frequently it is unjustly supposed that because he is poor he cannot be a musician of consequence. If he is wealthy it certainly will not reduce the demand for his songs; but if he proposes that music is apart from commerce as a profession he gets into ideal altitudes that blind him to the realities of life and prevent him from appreciating solid facts. Even the paper upon which he composes is manufactured and must be purchased. If he sees in his manuscript merely a revolution in art or the next stage of development after Richard Strauss it is probable that the work will never be played, because in his exaltation he will forget to pay his board, and he will be put out on the street and get chilblains and pneumonia, and that puts a stop to Heldenleben, and after such a death there will be no apotheosis. Music means money; if there is no money there can be no music.

The Art Club, of Philadelphia, made itself ridiculous by rescinding that particular by-law unless it passes an amendment which compels its artist members to give their pictures away and not accept money for them. As long as the painters get money for portraits and pictures they belong to the same category with all human beings who work for money. Rubens made about a million. Van Dyck became wealthy, and many painters to-day are measured in their art by the prices they charge. Go to! Why should an artistic mind become so oblique in its vision as not to see facts and truths as they stand before us nearly hourly!

GERMANY is fast becoming Americanized. The *Signale* records with astonishment that the "Bunte Brettl," of Berlin, gave two performances at different places on the same evening, and explains how the ladies and gentlemen, after having done their "stunts" at the Alexander Platz, drove off to the Philharmonie, while the performers at the Philharmonie drove to the Alexander Platz.

EVERY season the question recurs, Why do orchestral conductors make up their programs as if quantity and not quality is the desideratum? Mr. Paur is a notable case, and Mr. Gericke, usually so solicitous in the matter, committed the

#### SHORTER PROGRAMS

offense of piling upon us last week at one sitting the following mixture: An overture, Goldmark; a violin concerto, Vieuxtemps; a forty minutes long symphonic poem by Richard Strauss—and a Beethoven symphony! Now we contend this is too much to reasonably digest at one concert. Not alone the variety, but the great length. A popular concert with a program consisting of short numbers, several solo performers and an intermission may cross the two hour limit; but as a rule one hour and a half is sufficient for serious music. Then the brain can absorb and quietly ruminate the material offered. Mr. Gericke's program last Saturday afternoon was a model—concise and well contrasted: An overture, Elgar; a concerto, Chopin; a symphony, Brahms. Not including the intermission, the time consumed

was about ninety minutes. Mr. Paur for the Philharmonic concert this week presents another deadly array: An overture, Beethoven; a new symphony, Hadley; a long symphonic poem, Strauss, besides two violin numbers, encores not included, for the Philharmonic Society has not yet emerged from barbarism in this respect. Too long by several numbers. Make your programs shorter!

IF people wish to ascertain what is going on they must leave home and find out. This is not merely an old dilapidated maxim; it is as fresh as it was before the Christian Era, and is applicable as it was in the days of Confucius, to whom it is attributed.

AT LAST! Out on Lake Erie, in the city of Cleveland, a paper called the *Press* is printed and read, too, and in its December 2, 1901, issue it published an item of news, with great head lines and in display type, which we here reproduce:

#### TO CORNER THE MUSIC MARKET.

Two Cleveland Men Will Try to Form a Novel Trust.

A huge music trust, to include all the band and orchestral players, vocalists and soloists in the United States and Canada, is being exploited and promoted by Rudolph Berliner and Harold J. Bradbury, of this city.

They claim to have the approval and co-operation of Sousa, De Reszké and over 1,000 other people of influence in the world of music. The promoters say they will have a central agency, from which talent will be distributed according to demands.

The plan is to corner and control the musical ability just as the theatrical trust has gobbled up the theatrical business.

That is the thing and the very thing we needed most in music; but the only discouraging feature is the fact that De Reszké is to be one of the stars. for this shows that it is again a foreign scheme. However, if all of Canada is to be exploited, as it appears, why, then, of course, the native element will predominate, for our Canadian musicians with incomes of less than \$500 a year are nearly all born on American soil; when they have a larger income they generally come from a foreign country.

We are also delighted to find that there are more than 1,000 people of influence in the world of music. The statement is somewhat vague and subject to several transmutable interpretations. Are there 1,000 people meant to be influential in the world of music or are they in the world of music and influential or are they in the world of music and therefore influential or are they in the world of music and influential outside of it? We hope they are all put together, for that would remove all doubt.

When the lion and the lamb lie down together, on that same afternoon the band players, orchestral players, vocalists and soloists will also all lie together—in unison, so to speak as it were. At the present moment there is just as much difference in the relative castes of musicians as there is between some of the many Hindoo castes and just as little intercourse between the various castes in the professions of music as there is between these variegated Eastern castes; any attempt to bring them into one homogeneous fold would be as futile as its proposition is idiotic. Why should a band player or an orchestral clarionetist playing in a dime museum in Sioux Falls condescend to join a movement that allies him with American vocalists who are not even recognized at home in the land of their birth?





## A PRECIOUS TEAR.

[An American woman carries about with her a crystal locket in which she claims that one of M. Paderewski's tears is enshrined.—Daily paper.]

When the day is dark and dreary,  
And my heart is worn and weary,  
Then I fumble in my dress about the rear  
Till I find the cunning pocket  
Whence I take this crystal locket,  
And I gaze on Paderewski's precious tear.

Women friends to whom I've shown it  
Say they'd give the world to own it,  
And they offer me the ransom of a peer—  
Which they'd give with satisfaction  
For a teeny weeny fraction  
Of my master Paderewski's precious tear.

And they come in hundreds thronging  
And they gaze with eyes of longing  
On the relic in its crystal bright and clear;  
But although they madly covet  
Far too dearly do I love it  
To distribute Paderewski's precious tear.

For I watched it slowly straying  
Down his nose as he was playing,  
And I vowed a vow 'twixt trembling hope and fear—  
If I caught it I would perish  
Ere I ever ceased to cherish  
In its crystal Paderewski's precious tear.

So when Philistines unsouly  
Come and mock my relic holy  
With a vulgar jest and idiotic sneer,  
Then again I seek the pocket  
And restore the crystal locket  
Which contains my Paderewski's precious tear.

—London Punch.

IN Mendelssohn Hall last Thursday afternoon George Hamlin, the tenor, gave a recital devoted to songs by Richard Strauss. This was his program:

- Opus 10—Zuneigung.  
Die Nacht.  
Die Georgine.  
Allerseelen.  
Opus 17—Seitdem dein Aug' in meines shaute.  
Das Geheimnis.  
Ständchen.  
Opus 19—Wie Sollten wir geheim sie halten.  
Breit über mein Haupt.  
Hoffen und wieder verzagen.  
Opus 21—All' mein Gedanken, mein Herz und mein Sinn.  
Du meines Herzens Kronelein.  
Ach Lieb, ich muss nun scheiden.  
Ach weh mir unglücklichem Mann.  
Opus 27—Heimliche Aufforderung.  
Morgen.  
Cäcilie.

This selection was culled from the earlier Strauss, the songs written in his lyrical period of transition while there were still humming in his ears reminiscences of Schubert, Schumann and Brahms, and before he had jettisoned his entire cargo of musical convention. Not that these songs—at least not the majority of them—are word-bound, not that he allows the text to determine obviously the angle of his musical arc, but simply that in these he remembers his classic training to keep it sacred. The later Strauss acknowledges no gods of music save himself—this he has voiced in the music of his "Heldenleben." Yet there is scarcely a more interesting index to the man than just these early songs.

You follow some of them in amazement to find that he consumes almost the text entire to establish only his thesis and wonder how in the name of *melos* he is going to back out of this musical *cul de sac*. But you have figured without your host: a sudden transition, a brusque cutve and the field opens before you. Then you realize that the problem was born only in your imagination—for Strauss it had never existed. His originality in matters of form is prodigious. And is it not refreshing to escape the puritanic lines of the eternal "*durch-componiertes Lied*"? Schubert, greatest of all song writers, was often hide-bound in this respect and many of his tremendous songs are easily divorcible from the text; not so with Strauss, his songs are a unit of word and music.

Of course, he did not design these compositions for the Kindergarten, his pattern is never "neat," nor does the thing flow glibly of the singer's tongue; which difficulties stand seriously in the way of popularity. And why should Strauss become popular? Is Beethoven popular? Heaven forbid! Buttonhole any of the numerous professed Beethoven admirers, haul him up short and hammer a confession out of him, above all coax him to talk intimately about the rude man from Bonn, and you will find that he believes Beethoven to be a necessary belief for one's musical creed—much in the same way that to most people the spring is a season of the year in which one takes medicine. Of the giant Beethoven he knows absolutely nothing, but firmly believes that he has slid gracefully down the altar steps of art if he can manage to keep awake during an entire symphony.

I fear Strauss will become a fad—the mob lets no tidbit of prominence escape its maw, but the worship will be one of hollow words, since few people can sing Strauss and fewer still understand him.

Mr. Hamlin did surprisingly well with these songs. There had come to him just before the concert the lamentable news that death had visited his family and in view of this his bravery in singing was more than remarkable. In all of these numbers he strove for the spirit of the song and resorted to no illegitimate tricks in order to get atmosphere. His *mezzo-voice* was used to lovely advantage in contrasting his climaxes, and his phrasing throughout meaningful. He is that *rara avis*, a musical tenor. The accompaniments, on which the composer has reckoned heavily in his scheme, were artistically played by Victor Harris.

The betrothal of Maurice Maeterlinck to Georgette Leblanc is announced by the cables. Hasn't Maurice the Mystic been married to Georgette the Wayward for some years? C'est la même chose en français! She is a young woman of beauty and has her caprices.

Emil Paur told me a story the other day of a Viennese composer and Franz Liszt. At a musical gathering Liszt played the manuscript fugue by the young man, and as was his habit interpolated all sorts of effects, building up a coda which astonished everyone. Congratulations were heaped upon the composer; he protested: "But it is not the way I wrote the fugue." All smiled at his naïve modesty, and the Master was rated lucky in having discovered such a genius. The sequel did not prove pleasant, for when the fugue was given in concert it fell flat; and those who had heard it in private declared that the composer had changed it. Liszt simply had adhered rigidly to the score the second time.

The many friends and admirers of Rupert Hughes will be glad to hear that he has returned to his beloved New York. Mr. Hughes was in London two years engaged upon several important works. He has edited and brought to the point of

publication a dictionary of music and musicians, himself a copious contributor to it. He has also found time—though God knows where—to set verses of James Whitcomb Riley to music and publish a long poem. It would not surprise me to learn that he has a novel up his sleeve. The poem is called "Gyges' Ring," and is a dramatic monologue, a form dear to Robert Browning. The story is an old one: readers of Herodotus and Theophile Gautier may recall it. Mr. Hughes—whose versatility is bounded on the north by his modesty and on the south by talent, the east and west being as yet unexplored tracts—treats his theme with Swinburnian frankness, and discovers poetic gifts of no mean order. His phrasing is musical, his narrative powers strong. The asides are illuminating and dramatic. Not yet "midway in this mortal life," I wish that Mr. Hughes would elect to pluck from the sheaf of his bewildering possibilities one art and play upon it to its utmost capacity.

I have been re-reading with unqualified pleasure two slender volumes written in delicate and distinguished prose. Ten years ago Prof. Lewis F. Mott, Ph.D., of the College of the City of New York, put forth an essay entitled "Dante and Beatrice," which revealed him as a loving interpreter of that great builder of lofty *Terza Rima*. As a contribution to Dante literature it is chiefly remarkable for the view that "The Divine Comedy" is not a magnificent mausoleum in which he has entombed his feeling for Beatrice, amid all the miracles of mediæval art, but rather a garden in which his love grows ripe." This is the love so marvelously pictured in the "Vita Nuova," of which the later work is the logical and poetic sequel. The idea is a happy one. Professor Mott's newest contribution is a study of "The Provençal Lyric"—not the Provence of Frédéric Mistral and his *Félibres*, but the sweet music makers of the eleventh and twelfth centuries, troubadours whose names sound to us a faint echo. It is a study penetrating, sympathetic, and by its inclusion of translated lyrics of great value. Has not Professor Mott wooed the elusive goddess of rhythmic numbers?

Richard Mansfield tells many stories of Madame Rudersdorff. Here is one of them: While the singer's company was playing an engagement in Dublin she was forced to give an aspiring but utterly incapable relative of one of the managers a trial in an important role. The young Irishman was awkward on the stage, and was especially unfortunate in continually stepping on Madame Rudersdorff's long train. It seemed to have a sort of fatal fascination about it, and, try as he would, he could scarcely come upon the stage without rushing directly upon it.

After warning him several times to be more careful she exclaimed in an aside not loud but deep: "If you step on my dress again I will trip you up!" A moment later she made the threat good. While the young aspirant was approaching her in amateurish ardor, she grasped her skirt and gave a quick step to one side, and her colleague measured his length on the stage.

He quickly sprang to his feet and attempted to continue, but there was no use trying. The whole house was shrieking with laughter. The effect of the incident was not lost upon the Irish audience, and its sympathies were all with the lady.

The relation of mysticism in poetry to music is the broader subject which Ernest Newman treats in the *Atlantic* for this month, although the title reads "Maeterlinck and Music." Like Walter Pater and many others, he finds that music is the most perfect of the arts, because its medium is least intractable and its appeal most direct and swift. But this perfection is achieved only through some

narrowing of scope and subject After showing the analogy between Maeterlinck's mysticism and the later music of Wagner he finds their common formula of art inadequate:

"Mysticism has this in common with music: that it gives voice to the broader, more generalized feelings of mankind, and hesitates to come into contact with the less ecstatic faculties that are exercised upon the harder facts of life. Maeterlinck, like Wagner, tries to lay hold upon the universal in art; but he does so simply because—again like Wagner—he is comparatively insensitive to other stimuli. And as Wagner's æsthetic holds good only of a musical drama like his own, so Maeterlinck's theory of drama is completely valid only for those who share his general attitude toward life and knowledge. If in the semi-swoon of the faculties before the abyss of the universal we come closest to the real root of things, then is there nothing to be added to or taken from Maeterlinck's statement of the essence of the drama. If, on the other hand, the evolution of the more acutely specialized perceptions in us points to our need of a mental system that shall embrace ever more and more of the phenomena of the world, then must we have an art that shall shape these perceptions into a beauty of their own. \* \* \* But just as the poet relinquishes some of the formal perfection of the musician, finding his compensation in his power to touch a wider range of things, so the realist finds in the bracing, ever interesting contact with the cruder facts of life something that compensates him for missing the broader peace of the mystic—a sense of personality, of struggle with and dominion over inimical forces, that the languor of mysticism cannot provide."

Count S. C. de Soissons contributes to the *Contemporary Review* a thoughtful essay on "Dilettantism in French Literature." Renan he finds to be the father of this tendency, and Anatole France, Jules Lemaitre and Maurice Barrés his worthy disciples. The critic is merciless in his denunciation of an attitude that reduces life to a spectacle and the individual to a series of impressions. Such a philosophy results in a very ignoble egotism. "One might think," writes the Count de Soissons, "that the question was about a purely speculative egotism. Not at all."

It is difficult to forget with what delicacy of heart Renan rejoices at not being present at the death of his beloved sister and thus avoiding disagreeable impressions. From the pure heights on which Christianity brought up his youth, from enthusiasm for the truth and for the progress of humanity, Renan—in direct opposition to Taine, whose broad and honest mind marched continually up from darkness to light—descended more and more, until finally he came to preach Epicureanism and celebrate good living as the only aim of life. The last lesson which in his old age he gave to the young people of his time expresses in cynical words an intellectual and moral rule of dilettantism: "Dear children, it is not worth while to torment your heads in order to change one error into another. Amuse yourself because you are twenty years old."

It is not necessary to try to overthrow such doctrines; they fall down of themselves. The only argument which is efficacious against the theory of egotism is to show that it makes an error in its calculations, that it does not give the pleasure it promises. It is a certain thing that dilettanti renounce the greatest pleasure of life, which is to be conscious of possessing real truth, and to set one's

actions according to it; to look boldly into destiny and walk courageously, without fear and hesitation, by the road which leads to the summit of the ideal. How is it possible that philosophers who have made a most thorough analysis of pleasure do not see in it perfection, the flower of the energy of the deed? To cease to act, or to act without knowing why—in a word, to become indifferent to action—is the same as to give up real pleasure and to stop the source from which satisfaction flows so abundantly.

James McNeil Whistler was recently dining with a friend in London. Suddenly, when all had dined and were back in the drawing-room, Whistler said he had almost forgotten it, but he absolutely must write a letter and get it off by the night's post. He was told that in a room at the head of the first flight of stairs he would find the lights burning and pens, paper and ink at his disposal. He went up, and presently there was heard a series of bumps, ending in a heavy thud at the foot of the stairs. The master had tripped, lost his balance and come near having a bad fall. The host ran to him and asked if he was hurt. "I am not killed, if that's what you mean!" Whistler replied; "but tell me, who built those stairs?" The host mentioned a builder unknown either to Whistler or to fame. "Humph, he did, eh? The damned teetotaler," said Whistler.

"Whenever I hear a brass band," says a contemporary, "it reminds me of a funny thing that happened in my part of the city some years ago. It was a time when the brass band was enjoying a rather unique and original popularity in this section of the country, and especially among members of the negro race. And, by the way, I might remark that the brass band has a curious fascination for the negro. If he can hear the blast of horns and the thump and rattle of drums it makes but little difference to him whether there is anything in the larder at home or not. And if by hook or crook he can get into a band organization of some sort, and can wear a uniform, so much the better."

"Some years ago a band was organized in Algiers by rather a shrewd negro who dropped into town, and the fellow played the game up until he had every negro in that section of New Orleans band struck. At night one could hear horns tooting in every part of Algiers, and on the slightest provocation the band would be pressed into service. No entertainment, no dance, no festival, no occasion, in fact, was complete without the brass band. But the musical organization reached the zenith of its popularity when it came to a funeral. The negro who was buried without being marched to the tomb to the tune of the brass band—well, he simply was put away in half-decent shape. His family was snubbed. On funeral occasions it was the custom to hire the band for so many hours. The longer the band played the greater the homage paid the dead man, and the more impressive was the ceremony. I recall an instance of where a well-known negro died some years ago and the family had followed the custom of arranging for the band to head the cortège. 'How long does you want us to play?' asked the bandmaster. 'Bout two hours,' was the reply. The dead man did not live far from the cemetery. Services were held at the church. The march was made to the tomb. The band had kept blasting during the march, grinding out the most doleful airs imaginable. The cemetery was reached. A member of the family who had hired

the band pulled out a watch, looked serious and whispered something to a friend, who in turn looked at his watch. 'Dey hasn't played but one hour,' said the dead man's relative. 'Dey sho' hasn't,' replied the friend. Something was whispered to the bandmaster, and in a short while the procession was made up again, and the band began to toot and blast over the route again until the other hour was consumed, and then the body was placed in the tomb and the funeral was over."

Henrik Ibsen, the Norwegian dramatist, was one day at dinner asked by a gushing maid how many words he wrote per day. Replied he:

"My dear miss, I haven't written a single word in ten years!"

Of course his questioner and those who happened to overhear the conversation were fairly startled. One of the party was bold enough to say it was incredible, drawing especial attention to the fact that the poet's work, "When We Dead Awake," had just run off the press, adding triumphantly:

"Now, Master, you don't mean to say you didn't write that?" And then the Norse skeptic unbent and explained:

"I did not write that play. I merely thought it out. My secretary wrote it."

A wag in the *Tribune* tells this funny story: The solemn exercises at the funeral of Mr. Black, a wealthy Brooklynite, last week were marred by a most untoward occurrence. He was a man of fads, but the one consuming fad of his existence was for musical instruments—not the ordinary piano and organ, but mechanical devices whereby harmonies were sounded by unseen forces. For instance, as one entered the house some secret connection with the door started the flattering strains of "Hail to the Chief," to the accompaniment of which the astonished guest was ushered into the reception room. Clocks of every sort sounded fitting music to the passing hours; in short, every piece of furniture in the house seemed in some way connected with a hidden orchestra.

Mr. Black's death was untimely; a hand organ, with a new and wonderful combination of every orchestral instrument that blares, suddenly began a concert in front of his house. In his eagerness to examine this new musical marvel, Mr. Black tripped and fell down the long staircase, and his life paid the penalty of this final pursuit of his ideal.

Before the funeral extreme care was taken to silence all the harmonies in the house. For two days servants labored diligently disconnecting wires and removing offending furniture. At last they rested from their labors and the last sad hour arrived. The exercises were conducted in the house, and as the minister was concluding his panegyric on the departed a belated mourner entered and was shown to the one empty seat, a chair in an obscure corner. Silently the late comer tiptoed to the chair and quietly sank into its depths.

Instantly there pealed forth a loud chord and then without interruption there came forth the loud strident notes of "There'll Be a Hot Time in the Old Town To-night." All efforts to silence the music were futile. In notes that drowned the minister and were plainly audible for blocks the music continued, and not until the last strain had died away was the minister able to conclude his remarks.

Archbishop Corrigan and Rabbi Gottheil sat at the same banquet the other night. Spiced ham was

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passed and his grace remarked to his neighbor: "Ah, Rabbi, when will the Christian and the Hebrew eat out of the same dish?" "At your wedding, Archbishop," was the retort of Doctor Gottheil. This anecdote, a true one, I have not yet seen in print.

Arthur Friedheim, the piano virtuoso, is hard at work on his opera, "The Feast of Dionysius," which he hopes to finish by next summer. The chief characters are Alexander the Great, Diogenes, Dionysius of Syracuse and Thais.

#### Harris Directs Whiting New Cycle.

VICTOR HARRIS was in charge of the musicale given last Sunday at the residence of Mrs. Poor, on Lexington avenue. The artists and the program bespeak an enjoyable afternoon. Of special interest was the performance of the new song cycle, "Floriana," the text taken from Oliver Herford's "Overheard in a Garden," and the music is by Arthur Whiting. Before singing the new song cycle the following program was given:

- Two duets—  
Come Live With Me.....Foote  
Abschied der Vögel.....Hildach  
Mrs. Seabury and Herbert Witherspoon.
- Songs—  
Songs My Mother Taught Me.....Dvorak  
Scotch Border Ballad.....Cowen  
Mackenzie Gordon.
- Two songs, with viola obligato—  
Sehnsucht.....Brahms  
Geistliches Wiegenlied.....Brahms  
Mrs. Morris Black.  
(Obligato by Sam Franko.)
- Songs—  
Ghazal Chant d'Amour.....Wekerlin  
Had a Horse.....Old Hungarian  
(Arranged by Francis Korbay.)  
Mr. Witherspoon.
- Song, Die Lorelei.....Raff  
Mrs. Ford.

Mr. Whiting's cycle was sung by Mesdames Ford and Black and Messrs. Gordon and Witherspoon.



CINCINNATI, December 14, 1901.

THE second Symphony concert yesterday afternoon in Music Hall was an impressive one.

The orchestra, under the baton of Mr. Van der Stucken, gave the Svendsen Symphony a reading which fully met the demands of its inner spirit and technical requirements. The conception of the conductor was dignified, lofty and searching, bringing to the light of appreciation its many beauties. He held the orchestral divisions under admirable control and they responded to him with directness of purpose and unswerving fidelity. It is not saying too much that the orchestra was earnest in demonstrating the fact that its forces are better in quality and in the force of cohesiveness than at any previous season. The general improvement in the woodwind and brasses made itself plainly felt. The attack was prompt, decisive, the intonation without fault. If a little blurring in the brass in the first movement be excepted, nothing occurred that would have marred its perfect enjoyment. The coda, at its close, was played with a good deal of verve and brilliancy. In the andante the character of the woodwind was finely sustained. The tone of the first horn was soul uplifting in the crescendo and vibrated with life in the sustaining of the melody. The scherzando is perhaps the most perfect of the movements, and it was interpreted with a breeziness and a buoyancy that were positively delightful. The different moods of the finale were well characterized, and the close came with concentration and emphasis. The work of the strings throughout the symphony was marked by the precision of clockwork and an admirable quality of tone. A few more firsts and seconds would put them on a par of strength with the other divisions.

The Tchaikowsky Overture is a colossal work that must be heard more than once to be properly appreciated. It is marked by the composer a fantasy after Shakespeare's "Romeo and Juliet." The overture feature is, therefore, only a general name for what far transcends the ordinary material for this kind of composition. It is more than an overture—in its nature and character it is rather a great symphonic poem. The orchestra did itself proud in its interpretation, and showed itself equal to its colossal difficulties. The instrumental fabric is closely woven, and a tremendous task it is for the different choirs of the orchestra to bring out its coloring and variety of expression. All the progress of modern instrumentation is brought to bear upon the thematic development. The love motive is almost as intensely emotional and worked out with as intricate and intimate a development as the "Liebestod" of Wagner. Admirable were the dash and vehemence with which the passages portraying the conflict between Capulets and Montagues were played. The entire reading was one that left a deep impression.

The ballet music from Massenet's "Le Cid" was familiar and effectively played. It was given with the sensuous, sometimes gorgeous coloring of the Spanish

dances, and the last was played with a brilliancy that was overpowering.

The soloist, Estelle Liebling, was a new quantity and well received. She sang the bell aria from "Lakmé" and three miscellaneous numbers: "In Waldeseinsamkeit," by Brahms; "Die Bekehrte," by Stange, and "Die Nachtigall," by Alabieff. She has a light coloratura voice, the purity of which is without alloy. Her selections were for a high soprano, and C, D and E above the staff seemed to be in her range without difficulty. Yet the best part of her voice lies in the middle register. Here her notes are full, resonant and liquid. As she ascends the scale her tones are of less pronounced quality, less sure, and somewhat veiled. She was quite equal to the demands of embellishment in the "Lakmé" aria. Her trill was perfect, her intonation absolutely sure and her portamento exquisitely turned. An improvement might be suggested in her enunciation of both the French and German text, which was quite indistinct. To her miscellaneous numbers she responded with an encore, giving a pretty song, "You and I," by Liza Lehmann, which was really her best work.

An event of musical significance was the operatic concert given by the pupils of Signorina Tecla Vigna at the Auditorium on the evening of Tuesday, December 10:

- Trio from Matrimonio Segreto.....Cimarosa  
Misses Irmgarde Bicker, Lillie Adam and Lottie Callahan.  
Song to the Evening Star, from Tannhäuser.....Wagner  
Glenn Friermood.
- Aria from Hérodiade.....Massenet  
Miss Lillie Adam.
- When to Thy Vision, from Faust.....Gounod  
Song of the Blind Woman, from Gioconda.....Ponchielli  
Miss Lottie Callahan.
- Duet from Rigoletto, On Every Festal Morning.....Verdi  
Mrs. Charles Haynes and Glenn Friermood.
- Aria from Faust.....Spohr  
Miss Irmgarde Bicker.
- Duet from Aida.....Verdi  
Misses Antoinette Werner and Dell Kendal.
- Spring Song from Walküre.....Wagner  
George E. Hooven.
- Mad Scene from Hamlet.....Thomas  
Charles Haynes.
- Slumber Song from L'Africaine.....Meyerbeer  
Miss Dell Kendal.
- Tower Scene from Trovatore.....Verdi  
Miss Antoinette Werner and Mr. Hooven.  
Organ, chorus and harp accompaniment.

The showing was that Miss Vigna is conscientious and correct in her methods. In the province of opera she gives her pupils the benefit of her operatic training and long experience. She educates them not only for the dramatic requirements but for all the details and accessories of the operatic stage. Mrs. Charles Haynes, Miss Dell Kendal, Miss Lottie Callahan, Miss Irmgarde Bicker and Miss Antoinette Werner are all pupils who are advanced enough and equipped for a public career. Particularly matured is Mrs. Haynes, of Chillicothe. Miss Callahan has a genuine contralto voice of lovely quality.

Reverting back to the operatic evening of Mrs. McAlpin in Aeolian Hall last week, it is well to particularize the merits of the participants, as given by the undersigned correspondent:

"The scenes presented from the operas of 'Lohengrin,' 'La Favorita,' 'Hamlet' and 'Mikado' were beautifully staged, and the costuming of the characters was of the richest and newest kind and faithful to historic detail. In the scene and duet from the second act of 'Lohengrin' Miss May Perin showed unusual histrionic and dramatic talent. She has a contralto voice of fine musical quality

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and timbre, and she proved her ability still further in the 'Mikado' selections as Katisha. The Elsa of Jessie Langlands Thomson was a creditable conception, and her impersonation of the Mad Scene from 'Hamlet' points to the belief that she has a future. Her voice has purity and flexibility. The Frederick of Charles H. Thomson deserves praise.

"Not one of the participants of the evening left a better impression than Miss Mary Naomi Chapman, with her deep, mellow mezzo tones and handsome stage presence in 'Oh, Mio Fernando.' A prettier stage effect could hardly have been desired than was given in the 'Mikado' scene. William Hanson made up quite a laugh producing Koko, and Jessie Langlands Thomson as Yum-Yum, Ella May Bassett as Pitti-Sing and Pearl Keith as Peep-Bo presented a picture of grace and loveliness with the chorus. The latter sang with breeziness and were the following: Mary Rier, May Perin, Eugenia Pedretti, Julia Helrich, Naomi Chapman, Jessie Langlands Thomson, Bertha Calvert, Ida Ewing, Marie Blackman and Florence Keith. Mrs. McAlpin played the accompaniments with well directed judgment, and the operatic numbers were relieved by selections from the Aeolian, Orchestrelle and Pianola."

The subject of the next lecture in the History of Music course will be "Luther, the Reformation and the Renaissance," and will be given by Prof. A. J. Gantvoort next Monday afternoon in the Lyceum. Anyone interested in these lectures, and not a student of the college, can make arrangements to attend them by applying at the office of the College of Music.

On account of the second Symphony concert, Dr. Wade Thrasher, who delivers the lectures on the hygiene and physiology of the vocal organs, postponed the lecture last Friday one week. The next and last lecture on the "Voice" will be given on next Friday, December 20, at 4:30 p. m., in the Lyceum. All who use the voice as a profession should be greatly interested in these lectures, for whose benefit they really are.

"Santa Claus' Lesson," a cantata arranged by Miss Elizabeth Mathias, of the College of Music, will be given on New Year's night at the Mohawk Presbyterian Church, on Ravine street. Fifty children will take part in this cantata, which will be under the direction of Miss Mathias.

The last rehearsal before Christmas of Haydn's "Seasons," by the Cincinnati Choral Union, will take place next Thursday evening, December 19, at Smith & Nixon Hall. Dr. Elsenheimer, the director of the Choral Union, is very well pleased with the progress of the organization at the rehearsals so far.

The fourth invitation affair by the School of Expression of the College of Music will take place in the Odeon next Saturday evening, under the direction of Miss Mannheimer. "An Evening of Comedy" will be presented.

The Oscar Ehrgott Vocal School will give a recital embracing selections from "The Messiah" in Suiter Hall, Friday evening, December 20. The soloists and chorus will all be pupils of the Oscar Ehrgott Vocal School, assisted by Walter C. Earnest, tenor, with Mrs. Oscar Ehrgott as the presiding accompanist.

The Organists' and Teachers' Society of the city have arranged for a concert, which will be the first of the kind ever given here. Ten or twelve of the prominent organ-

ists of the city will give a program, probably in Aeolian Hall.

January 31 is the date on which there will be a concert given at the Covington Cathedral, in which the compositions will be those in a capella style. "Miserere," by Allegri, and "Crucifixus," by Lotti, are among the representative works. The concert is to precede a lecture on "Religion and Art," by Bishop Spalding. The concert is given by a chorus under the direction of Dr. Elsenheimer.

The board of directors of the College of Music paid its first official visit to the new dormitory recently. Those in the party were Mayor Julius Fleischmann, J. G. Schmidlapp, M. E. Ingalls, E. B. Taft, Larz Anderson and W. B. Melish.

George Schneider is continuing his series of piano educational recitals in his studio in the Pike Building. They are of great value, not only to the public, but especially to students. The aim is to present all that is worth hearing in piano composition.

Emil Wiegand, violinist, is employing much of his time in composition, and in that realm is earning well merited success. Two of his recent songs are "A Sunbeam" and "I Love My Jean," the latter after Robert Burns. There is an exquisite simplicity and poetry in the first, and the second is worked out as one of the prettiest Scotch songs ever brought to the notice and appreciation of the public. Mr. Wiegand displays originality of treatment as well as congeniality.

J. A. HOMAN.

#### Angela Anderson.

HERE are some London press notices of Miss Anderson's recent recital at St. James' Hall:

Miss Anderson, the young American pianist, showed her powers to advantage in Chopin's Waltz in E minor and the Nocturne, op. 62, No. 2. \* \* \* There was a fairly numerous audience.—Standard.

Miss Angela Anderson, an American pianist, lent valuable assistance at the piano, being possessed of a fluent technic and sympathetic touch. \* \* \*—Topical Times.

Miss Anderson's piano solos were much applauded.—Sunday Times.

Miss Angela Anderson is an American, who had not hitherto been heard in this country, and her playing is chiefly remarkable for the mastery she shows of the keyboard, and the audience showed itself well satisfied.—Morning Advertiser.

Miss Anderson played with intelligence, and her rendering of Mendelssohn's "Auf Flügeln des Gesanges" was most praiseworthy. \* \* \*—Sunday Special.

Miss Angela Anderson, a young American pianist, has a sympathetic touch and intelligence.—Star.

The pianist Miss Anderson plays with considerable technical facility.—Queen.

Miss Anderson played a Chopin selection very well, and an Etude de Concert by MacDowell was thoroughly pleasing. She also played Mendelssohn's lovely air, "Auf Flügeln des Gesanges," with neatness and brightness.—Lady.

The pianist, Miss Anderson, distinguished herself in Bach's Fantasia and Fugue in G minor, arranged by Liszt; in four morceaux, by Chopin, Paderewski, Mendelssohn, &c. Her playing was marked by a very sympathetic touch, brilliant technic and thoughtful reading. It was regretted that she did not respond to the demand for an encore. She met with warm applause. The recital was attended by a very large gathering.—Jewish Chronicle.

The success of the concert was also due to Miss Angela Anderson, a young and promising pianist, who played the well-known Bach-Liszt Fantasia and Fugue in G minor with excellent execution and artistic expression. The selections from Chopin were well received. Miss Anderson also played pieces by Paderewski, Mendelssohn and others, and in all the items proved herself a well trained pianist.—Jewish World, November 29, 1901.

## EUROPEAN NOTES.

At a performance of "San Toy" at Innsbruck the management feared that there would be an anti-English demonstration against Miss Mary Halton, on account of her English name and her having to sing some lines in English. The manager, before the curtain rose, said: "I hear that a party of the audience intends to make a manifestation against Miss Mary Halton, because she sings some lines in English. Allow me to inform you that Miss Halton is not English, but a daughter of free America. You will be wrong in holding her responsible for the fact that the English language is the 'official' language of the United States." We need not add that she was applauded to the skies.

The Emperor William has sanctioned the erection of the Wagner monument by Professor Eberlein, insisting, however, on certain modifications indicated on a sketch drawn by himself.

The Philharmonic Society of Nuremberg produced lately a symphony entitled "Bismarck," composed by Major Hermann Hutter, who has already distinguished himself by his tone poem, "Lancelot." The present work is said to be inferior to its predecessor. Each of the four movements bears a motto to form a kind of program: I. Ex ungue leonem; II. Patriæ inserviendo consumor; III. Oderint dum metuant; IV. Per aspera ad astra. They are cleverly constructed and well orchestrated.

In Prague a new tone poem for grand orchestra was produced at the last Philharmonic concert. It is by Leo Blech, and is entitled "Waldwanderung." He endeavors to paint the effect of wild nature on the human soul. The work lacks inspiration, but the composer displays great technical skill and mastery of orchestral resources.

The Lohse concerts at Strassburg, after a year's suspension, were resumed November 20, when the "Barbarossa" symphony of Sigmund von Hansegger, and F. Weingartner's "Wallfahrt nach Keoluar" were performed.

The 130th anniversary of the birth of Bortiansky has been lately celebrated at St. Petersburg. He was trained by Galuppi, who was the court musical director, and accompanied him to Venice in 1768. Thence the young man went to complete his studies at Bologna, Rome and Naples. Returning to Russia in 1779, he was appointed director of the Imperial Chapel, which position he held to his death. Under his training this choir attained the high excellence it still maintains. For it he wrote numerous works, all marked by great originality, and gained the appellation of the Palestrina of Russia.

In Italy the audiences continue the pleasing habit of talking and chattering during the performance. Lately, while Elizabeth in "Tannhäuser" was warbling pianissimo, a shrill girl's voice was heard: "My dear, allow me to present to you my fiancée." The conductor, without stopping to beat time, sang out: "Delighted, sir, to make your acquaintance." There was silence for a little while, but the gossip soon recommenced.

At Vienna the respectable title of Ueberbrettl has been bestowed on a new theatre which bears the proud name

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of "Young Vienna Theatre Lieber Augustin." The program on the opening night was very varied, and in spite of some numbers of terrible obscenity which would not have been tolerated in Paris, the new theatre had only a very doubtful success.

The posthumous influence of Wagner will bestow on the city of Venice a new embellishment. During his sojourn there the composer often said to the Banker Fiorentini that it was a disgrace that the citizens had been unable during the last two centuries to erect a façade for the church Della Pietà, close to the piazza of St. Mark, which contains the painting of "Christ at the Pharisee's House," by Moretto. The banker died lately and has left by his will 2,000,000 francs to the municipality for the purpose of erecting the façade.

In the *Münchener Post* a critic belonging to the most advanced "modern" school, Wilhelm Mankes, published a notice of a concert under Weingartner's leading, as follows: "Still less was he at home with 'Till Eulenspiegel.' Without temperament, without a left arm, almost automatically, he beat the time of his colleague's merry orchestral jest to death. Do Richard Strauss' laurels annoy him? Or does he wish to convince us that this talented tone poem can exercise its charming effect even with the most unpoetic interruption?" To this Weingartner replies that the Strauss number played was not "Till Eulenspiegel," but "Tod und Verklärung," and therefore Herr Mankes must have written his criticism without being present at the concert. This is not so uncommon an occurrence as to deserve anything but ridicule. The sting of Mankes' article is in the insinuation that Weingartner is jealous of Strauss, and mean enough to injure him. As a matter of fact Strauss and Weingartner are on such friendly terms that the conductor offers his baton to the composer whenever any of his works are on the program. It looks as if there was a clique, both in Munich and Berlin, that does its best to injure Weingartner's reputation.

The performance of Gluck's "Iphigenia in Tauris," as revised by Richard Strauss, that took place lately at Schwerin had great success and will soon be given on other stages. The revision by Strauss comprises some entr'acte music, a trio at the finale and some retouching of the orchestral work.

Meyerbeer's "Robert the Devil" attained the biblical age of seventy on November 21 last. Originally produced in Paris in 1831, it gave rise to heated discussions, and had a powerful effect not only in the musical but the literary field. Balzac in his study of "Gambara" compared "Robert the Devil" to "Don Giovanni," concluding with the words: "Robert represents ideas, the Don excites sensations." How Wagner and others judged it is well known, but Liszt in an essay stepped forth as a defender even of Bertram and the scene of the nuns.

The Wiesbaden Court Theatre is again busy in preparations for the May festival. The centre of the festival cycles will be Gluck's "Armida," and other productions will be Auber's "Domino Noir" and "The Merchant of Venice."

Massenet, to please the baritone Battistini, has made a transformation in his "Werther." The hero will no longer be a tenor, but a baritone, and Albert becomes a tenor in

place of a baritone. Not merely the voices are transposed, but the whole Werther part is rewritten. It will be given for the first time in its new form at Warsaw, and then at St. Petersburg and Odessa.

The Court Theatre of Munich is arranging a cyclis of Wagner's youthful works, namely, "Das Liebesreelst," "Die Feen" and "Rienzi." The performance will be given before the commencement of the cycle at the Prince Regent Theatre, and will thus be followed by the "Meistersinger," "Tannhäuser," "Lohengrin" and "Tristan."

Mascheroni's opera "Lorenza" had a great success at Cologne, and the composer received from Karl Ebbinghaus, the president of the Beethoven House, a diploma nominating him a member of the house.

The new opera, "Zarskaja Newjesta" ("Bride of the Czar"), by Rimski-Korsakoff, will be given for the first time in the Imperial Opera House, St. Petersburg.

A symphonic poem, "Adonis," by Theodore Dubois, was given November 24 at the Colonne concert. It consists of (1) "Death of Adonis" (Lament of Aphrodite); (2) "Lament of the Nymphs"; (3) "The Awakening of Adonis" (Springtime).

#### MUSICAL FESTIVAL AT

##### THE "OLD FIRST" CHURCH.

THE musical festival in connection with the four days' celebration of the Rev. Dr. Howard Duffield's tenth anniversary in the pastorate of the "Old First" Presbyterian Church was given on Tuesday night, December 10. Admission to the stately church, Fifth avenue and Twelfth street, was by ticket, and in the large congregation there were many distinguished and wealthy New Yorkers. The musical program, directed by William C. Carl, the organist and choir director of the church, was inspiring. As the opening organ voluntary Mr. Carl played the Toccata from Widor's Fifth Organ Symphony. After that the choir sang Mr. Carl's "Te Deum," in C minor, which the composer dedicated to Dr. Duffield. The work is yet in manuscript, but will soon be published. Mr. Carl's composition is strong and vitally ecclesiastical in character. Dr. Duffield, who is an accomplished musician, was greatly impressed with the singing of the work. Of particular musical importance were "Noël Ecossais," by Guilmant, and the Bach Fugue in D major, which Mr. Carl played as an a and b after the choir sang his "Te Deum." The Guilmant composition is an ancient Christmas carol written in the Scotch style. It has the true joyous Christmas ring to it. In keeping with the occasion and time of year, the choir sang three beautiful Christmas carols, "To Us Is Born Emanuel" and "Lo! How a Rose," by Praetorius, and "Hodie, Christus Natur Est." The last named, by J. P. Sweelinck, was sung in Latin. The first one by Praetorius in German, and the second one in English.

Andreas Schneider, the baritone soloist of the choir, sang as a solo Allitsen's "Song of Thanksgiving," and his rich and manly voice was heard with pleasure by all. Another appropriate selection for the occasion sung by the choir was Enrico Bossi's "Hymn of Glory." This was also sung in classic Latin. Bossi's music is uplifting and the choir, under Mr. Carl's direction, sang it in good style. Beethoven's cantata, "The Praise of Music," was

presented after the intermission. While we cannot here make a positive statement, we believe that this is the first time this composition was sung in New York. At all events, we can say that it has not been heard here in many years. The solos are for first and second sopranos, tenor and basso, and chorus with organ parts and accompaniment. "The Praise of Music" begins with a joyful shout:

Hail! Music, hail!  
Heaven-born Goddess, to greet thee!

It ends with another joyful acclaim:

Hail, Cecilia, hail! Praise and thanks to thee belong. Hail! thou Queen of heavenly song!

The choir sang throughout the evening with splendid tone and in other points showed the effects of thorough drilling under Mr. Carl. The choir of the "Old First" Church which assisted at the festival includes these singers:

Mrs. Ellen Fletcher Caples, soprano soloist; Mrs. Alice Field, second soprano soloist; Edward W. Gray, tenor soloist; Andreas Schneider, baritone soloist.

Sopranos—Mrs. Axel C. Hallbeck, Miss Addie N. Davis, Mrs. H. N. Hyneman, Mrs. Frederick William Ortmann, Mrs. A. E. Koonz, Mrs. Elizabeth Rudrauff, Miss Ray Bloomfield, Miss Ella Gibson.

Contraltos—Miss Caroline M. Holmes, Mrs. Ambrose B. Tremaine, Miss Bertha Baust, Miss Alice Elmore, Mrs. J. B. Wilson, Miss Cecil Michael.

Tenors—Hugh Ferguson Pollock, W. Andrew Hemphill, William Crawford, John A. Gallagher, Lawrence Ripley.

Bassos—Edward Paul Grout, Henry Johnson, Dr. H. J. Gundacker, A. R. Turner, N. Meltzer.

At the third meeting of the celebration, held last Wednesday night in the chapel of the church, Dr. Duffield referred to the harmonious relations which existed between him and Mr. Carl. Such a thing as differences often do prevail between ministers and their organists, but at the "Old First" Church, declared Dr. Duffield, all was harmony, with never a thought of "counterpoint between minister and choirmaster."

Mr. Carl, by the way, assumed his duties at the church a few months after Dr. Duffield, and in the spring he too will have his decennial anniversary. The closing night of the celebration, Thursday, a reception was held for Dr. and Mrs. Duffield. The ways and means committee of the church, of which Mr. Carl is chairman, arranged the series of services and entertainments to commemorate Dr. Duffield's ten happy years as pastor of the church.

DOROTHY HARVEY.—Mrs. Dorothy Harvey sang at the concert of the Musurgia Club at the Waldorf-Astoria on December 3. Among the other engagements she filled recently was at the concert of the Newark, N. J., Arion Society. Of her singing at that concert, the *Newark Evening News* said:

The Arion Society put to its credit during the concert which it gave in the Kruger Auditorium last evening the finest choral and solo singing heard in this city thus far this season. \* \* \* Mrs. Dorothy Harvey was the singing soloist, and her efforts were notable features of the entertainment. Mrs. Harvey possesses a soprano voice of good volume and most pleasing musical quality of tone, which was surprising by reason of its remarkable purity, sweetness, fullness, richness and carrying power, even in the most delicate pianissimo. She was recalled again and again after her aria with the orchestra, and responded with an encore.

Mrs. Harvey sings again in Newark on December 22, and in January she will be one of the soloists of "The Messiah," to be sung by the Baltimore Oratorio Society in Baltimore.

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#### DECEMBER ITINERARY

Dec. 3—Manchester, N. H.  
3—Concord, N. H.  
4—Randolph, Vt.  
5—Brattleboro, Vt.  
6—Burlington, Vt.

Dec. 7—Bellows Falls, Vt.  
9—Princeton, N. J.  
10—Allentown, Pa.  
11—York, Pa.  
12—Bryn Mawr, Pa.

Dec. 12—Ogonts, Pa.  
14—Reading, Pa.  
16—Harrisburg, Pa.  
17—Johnstown, Pa.  
20—Wilkesbarre, Pa.

Dec. 26—Bethlehem, Pa.  
27—Lebanon, Pa.  
28—Greensburg, Pa.  
30—Wheeling, W. Va.  
31—Lancaster Ohio.

## THE OPERA SEASON.

RATHER later than usual, the season of opera at the Metropolitan Opera House opens next Monday night with "Tristan and Isolde" in place of the usual "Faust" or "Romeo and Juliet" openings. New faces will be seen this year, and naturally new voices heard, and as the New York *Sun* of last Sunday tells most interestingly about these newcomers the article is herewith reproduced. Among other things the *Sun* says:

"Emilio de Marchi is the most conspicuous of the strangers this year, not only because of his fame abroad but because he is a tenor. He is not wholly unknown here. He was the leading figure of the last Mapleson campaign in 1896, but sang only once. That was as Raoul in 'Les Huguenots.' He made a profound impression at that time, but left the company after he had made this solitary appearance. In Europe he ranks with the best known of the Italian tenors and in Italy shares the place at the head of his profession with Ernesto Tainagno and Arturo Bonci.

"Here he will sing the Italian repertory and will probably be heard first as Cavaradossi in 'Tosca,' although his best role is commonly thought to be Raoul. But M. de Marchi modestly says that he prefers to avoid comparisons at first between him and his predecessors at the Metropolitan.

"M. de Marchi, who has the right to the title of lieutenant through his studies at the Royal Italian Military Academy and his service in the Italian army in Africa, was born thirty-six years ago in Voghera, Piedmont, and was educated in Milan and Turin. He decided when a youth to go to Rome to prepare himself for the military career. His father is a general in the Italian army. After leaving the academy he was detailed to service in Africa and distinguished himself to such an extent that he was decorated with the title of chevalier and the cross at the close of his first year of service.

"M. de Marchi returned to Italy, determined to cultivate his voice and devote himself to the operatic stage. He went to Florence and studied there under Maestro Landi, father of Camilla Landi and a well-known singing teacher of Italy. He was ready in 1886 to make his public appearance.

"He accordingly came forward at the Teatro dal Verme in Milan as Alfredo in 'La Traviata.' After singing in his own country he went to South America, which is, with Russia, the paradise of Italian singers. M. de Marchi has also been highly successful in Russia, where the great Masini is still singing at the age of fifty-five. M. de Marchi has been every year since his first appearance at the opera houses of Rome or Milan and at the lyric theatres of Buenos Ayres or Rio Janeiro. He created the role of Cavaradossi in 'Tosca' when the opera was sung first at the Costanzi in Rome, two years ago next month. He was selected for the role by Giacomo Puccini, the composer of the work. M. de Marchi makes his home in Rome.

"He has sung in the Wagner operas and was the original Walther when 'Die Meistersinger' was sung in Milan two years ago, with Antonio Scotti as Hans Sachs. He also sang Lohengrin and Tannhäuser, but has dropped the Wagner roles permanently from his repertory. He sings in 'Carmen,' 'La Gioconda,' 'La Bohème,' 'Cavalleria Rusticana,' 'Samson and Delilah,' 'La Traviata,' 'Rigoletto,' 'Il Trovatore,' 'Un Ballo in Maschera,' 'Mefistofele,' 'Ero e Leandro' and 'Aida.'

"Maurice Declery is a French baritone who was called to the attention of Mr. Grau by his friend, Pol Plançon, and was engaged two years ago for Covent Garden. He was so successful there that he was engaged last summer by Mr. Grau for the season here. He is a native of the south of France and studied for his profession at the con-

servatoire of Marseilles, where he took a first prize for opera and singing. He then went to Paris and studied for two years more at the conservatoire in that city. He made his first appearance at Pau in the Basses-Pyrénées. Afterward he went to Montpellier and sang Wolfram, among other roles. Later he became a member of the famous Théâtre de la Monnaie, in Brussels, and then went to London.

"Albert Reiss has come here to sing Mime in 'Siegfried,' David in 'Die Meistersinger' and the other buffo roles. Mme. Lilli Lehman has said that she never saw such a representative of these two characters as this singer, whom she heard while she was at Wiesbaden, where Herr Reiss sang for several seasons. He is also well known as a singer of the Lortzing operas and in operetta.

"He is a native of Berlin and was educated there. He had dramatic talent, gave up his studies of law and acted in various German theatres before he was engaged at the Stadt Theatre in Hamburg. There Pollini discovered that he had a voice, and Mme. Schumann-Heink advised him to study seriously for the operatic stage. As an opera singer he appeared first in Königsberg and then went to Posen. He prepared himself under Jules Lieban and Benno Stolzenberg. Last year he went to Wiesbaden, and his fame in the two Wagner roles had become so great that he was engaged for the Wagner performances at the Prinz Regent's Theatre in Munich. He was invited to become a member of the company permanently, but declined in order to accept an engagement with Mr. Grau.

"Andrés Perello de Segourola is a native of Spain. He studied at the universities in Madrid and Barcelona, and was for a year a lawyer in Barcelona. He then decided to make professional use of his voice and sang Marcel in 'Les Huguenots' at the Liceo in Barcelona. He had studied singing with the Italian baritone Pietro Ferrari, who teaches in Spain. His success was so great that he sang for three successive seasons at the theatre in which he first appeared. Later he went to Madrid and Lisbon, and then to Italy, where he sang in Rome, Trieste and Milan. He has also sung in Moscow, Lima, Seville, Buenos Ayres and Santiago de Chile. His repertory includes all the leading basso roles.

"Luigi Tavechia is the best known of Italian buffo singers, and has been for years famous in such operas as 'Don Pasquale,' 'Il Barbiere di Siviglia' and 'La Nozze di Figaro.' He is an Italian and sang first at Milan in concert and oratorio. He made his operatic debut at La Scala as Germont in 'La Traviata,' and for some years sang in the dramatic roles. He later took up the buffo roles, and has become the best known of the artists of that school in Europe. He has sung in Paris, London and the Continental cities. Last spring he was a member of Madame Sembrich's company at the Royal Opera in Berlin, and it was at her suggestion that Mr. Grau engaged him for the Italian repertory here.

"Louise Reuss-Belce, who takes the place in the company left vacant by the retirement of Susan Strong, is a native of Vienna and prepared herself for the operatic stage there under Gaensbacher. She was invited in 1884 to sing Elsa at Carlsruhe and was immediately engaged as a member of the opera company there. She sang under Mottl's direction Sieglinde, Elisabeth, Cassandra in Berlioz's 'Les Troyens,' Bedura in d'Albert's 'Der Rubin' and the heroine of Schilling's 'Ingewelde' in addition to the regular repertory of the theatre. She attracted attention outside of Carlsruhe first in 1886 at the music festival given there, when she was especially honored by Liszt.

"Madame Belce, who was at that time married to Eduard Reuss, a pianist and composer, went to Wiesbaden from Carlsruhe. There she sang Ortrud and the Brünnhildes. In the meantime she had been active at Bayreuth and sang

Fricka, one of the Norns and one of the Valkyrie maidens for several years. Last season she was a member of the German company that introduced the 'Nibelungen Ring' in Spain.

"Sibyl Sanderson may appear during the New York engagement, but, as her contract expires on January 6 and she is still sick, that has not yet been settled. Her career since she sang at the Metropolitan in 1894-5 is too well known to require repetition. Most of the intervening time was spent in retirement. She returned to the stage last winter at the Winter Garden in Berlin and afterward at the Opéra Comique in Paris. She is to return to the Opéra Comique in February. She has been ill during most of the time she has spent in this country and has appeared in opera only a few times.

"Camille Seygard, who has been engaged as one of the sopranos of the company, is well known to New York audiences, through her appearance with the Walter Damrosch Opera Company, with which she sang for two years, and from her appearances in concert. For the past three years she has been singing in Germany.

## Box Holders This Season.

"The occupants of the parterre boxes are:

"1, Mrs. Cornelius Vanderbilt, Jr., Mrs. O. H. P. Belmont, Gen. Samuel Thomas; 2, A. D. Juilliard, Miss Leary, George E. Dodge; 3, R. T. Wilson, W. Emlen Roosevelt and Mrs. E. Reeve-Merritt, M. Orme Wilson, Mrs. H. Mortimer Brooks; 4, James Speyer, George S. Scott, August Belmont; 5, C. M. Hyde and John Notman, Anson Phelps Stokes, E. Rollins Morse; 6, W. K. Vanderbilt, C. W. Morse, W. K. Vanderbilt, Jr., Miss Jennings; 7, Mrs. Astor, John Jacob Astor; 8, C. N. Bliss, M. C. Borden, John Claflin; 9, Stanford White, C. T. Barney, George C. Clark; 10, George F. Baker, H. C. Fahnestock, E. Francis Hyde; 11, Perry Belmont, Egerton L. Winthrop, W. G. Oakman; 12, Henry Clews, George Gould; 13, Edward Cooper; H. A. C. Taylor; 14, George Henry Warren, George L. Rives, S. B. French; 15, Adrian Iselin, James Stillman; 16, L. P. Morton, Mrs. George Bliss, Edward R. Thomas; 17, W. D. Sloane, H. McK. Twombly; 18, Charles B. Alexander, Edw. R. Bacon, Herbert L. Terrell, J. J. Emery; 19, Mrs. H. I. Barbey, H. F. Dimock, George Crocker, Mrs. C. D. Dickey; 20, D. O. Mills, Ogden Mills, Whitelaw Reid; 21, Pembroke Jones, Gerald L. Hoyt, Mrs. J. Hood Wright, John Hobart Warren; 22, W. Seward Webb, W. G. Oakman; 23, Elbridge T. Gerry, E. J. Berwind, O. G. Jennings; 24, Mrs. Robert Golet; 25, G. G. Haven, John E. Parsons, John Sloane; 26, S. D. Babcock, D. S. Lamont, R. Fairfield Osborn; 27, George S. Bowdoin, Charles Lanier, J. M. Bowers and F. S. Wetherbee, Mr. Bowdoin and Mr. Lanier; 28, W. Bayard Cutting, Mrs. Mackay; 29, Mrs. Gambrell, Dallas B. Pratt, Mrs. Van Nest; 30, W. C. Whitney, J. B. Haggin; 31, Mrs. Vanderbilt; 32, James A. Burden, Miss Gurnee, Mrs. Bradish Johnson, John Sloane; 33, Thomas Hitchcock, Joseph Stickney, J. J. Wyson, Mrs. J. Fred Pearson; 34, H. R. Bishop, E. H. Harriman, A. Iselin, Jr.; 35, J. P. Morgan.

"Among the holders of grand tier boxes are:

"J. P. Laflin, Mrs. James Gayley, Mrs. T. St. John Gaffney, Mrs. Robert Hoe, Mrs. Herter, Mrs. E. C. Converse, D. G. Reid, Miss Julia Lester Wells, Judge Horace Russell, Mrs. Olin D. Gray, Mrs. George E. Tarbell, Mrs. Wilbur D. Ellis, Mrs. Jefferson Coddington, Edwin Kemp, Miss Eloise Breese, R. A. C. Smith, Charles S. Haight, C. I. Hudson, R. W. Paterson, W. H. Poor, Henry S. Manning, Henry Sandford, Mrs. Frances Schroeder, J. L. Riker, Col. G. B. M. Harvey, Samuel R. Calloway, E. St. John Hays, Mrs. A. C. Washington, J. M. Ceballos, W. G. Park, D. Lamar, Mrs. H. Knickerbocker, Charles A.

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Gould, Gen. Charles F. Roe, Leonard Lewinsohn, Mrs. I. L. Ballantine, Jacob H. Schiff, H. B. Anderson, E. B. Grigsby, Isaac D. Fletcher, Edward Thaw and Dr. Lucian C. Warner."

#### NORDICA.

NORDICA is on a great concert tour this season. She is singing in many cities and in university and college centres, and there is enthusiasm all along the route, and large audiences. The Omaha Bee, of December 8, has an unusually interesting story to tell:

Nordica. That's all. The critic's work is over. But for the benefit of the people who were not at the concert given last night it might not be out of place to draw a few lessons from the performance, if such a commonplace word can be applied to such a remarkable demonstration of art.

The voice is a mighty voice and behind it is a wonderful mind. Such diminuendos—such vibrant, intense and distinct pianissimos; the big tones always reducible to the most delicate thread; art concealing the art.

A model of which America may be proud and to which all American singers should bring all their best efforts to imitate. There is no artificiality about Nordica's tone-production. Mark you, no smiling to the right, placing in the nose, vibration over the face; no such absurdities. Imagine one asking Nordica what method she uses!

Her singing is the apotheosis of natural and artistic expression. She raises and expands her chest to the fullest, but never her shoulders. This is a lesson to the many singers who believe they must secure a big tone by becoming temporarily a hunchback. As an exponent of deep breathing applied to singing her visit was worth the price of many lessons to the vocal student. And there were scores of them present. Her facial expression is always of the most natural, adapted always to the sentiment and emotion of the song.

The all too brief study in recitative presented in connection with the Handel aria—the words, "Oh, worse than death, indeed; lead me, ye guards, lead me, to the stake or to the flames; I'll thank your gracious mercy"—was an inspiration. What a dignity and poise, and what a rebuke to those who think that recitative means always and at all times a strident "declamando!"

The presentation of the Strauss song and that tremendous aria of Erkel, the Hungarian, was especially gratifying to the hungry music-lovers who know how to love such music. The "Maid of Cadix," magnificently sung, was particularly well received by the audience, as was Grieg's "Ich Liebe Dich," which was instantly resung, and in such a manner as to lead one to think that Nordica herself shared the wish of the audience to hear it again.

In Elsa's dream music one could not help picturing the scene by the banks of the Scheldt, where Elsa sings of her vision, that vision of the knight in shining armor, so soon to be realized in the advent of Lohengrin. Even in the "Song of Thanksgiving," that wonderfully virile product of Miss Allitsen's brain, one could not but think of Brünnhilde as the words "My love is a flaming sword" rang out. Yes, the artist conjured up to the mind Siegmund, Sieglinde, Wotan, Siegfried and the wonder sword Nothung. One could see Siegfried leaping through the wall of fire to awake Brünnhilde with his kiss and the words soared forth, "Thank God for you." It was a coincidence.

The music lingers in the memory. The artist's voice is still heard. May she soon return.

JANPOLSKI IN A RUSSIAN PROGRAM.—Songs of Russian composers are frequently heard in this country, but Janpolski, who is to sing at the next concert of the Orange Musical Art Society, will introduce on that occasion some arias and folksongs of Glinka, Tchaikowsky and Arensky not heard before in this country. These will have the added charm of being sung in the original texts by Tolstoi and Pushkin, which is a great advantage, as much of the weird grace and beauty is lost when translated. Among the numbers included in the first part of this same program Janpolski will make another departure in Handel's aria, "Tyrannic Love," from "Susanna," one of Stockhausen's famous numbers.



PHILADELPHIA, November 30, 1901.

THE program at the second concert of the Philadelphia Orchestra on Saturday evening was as follows:

Symphony No. 3.....Brahms  
Prologue to Pagliacci.....Leoncavallo  
Vorspiel zu Lohengrin.....Wagner  
Aria, Vision Fugitive.....Massenet  
Overture zu Sappho.....Goldmark

Soloist, Gwilym Miles.

If we are to have a symphony at every concert like the No. 3 of Brahms, the Friday afternoon public rehearsals will serve a double purpose. One hearing is not enough for the digestion of such a work. It is complex in a manner that could only belong to Brahms. But the real beauties of the work become more apparent at each successive hearing. Mr. Schell gave the symphony a beautiful reading, rather than a scholarly one, a point decidedly in his favor. It seems as though a good many present day musicians were dealing with mathematics instead of music. The bare fact that the symphony was technically correct argues a sufficient amount of intellectuality in the reading. The last movement, with its sombre clouds and turmoil of battle, interspersed now and again with the quiet singing of the 'cellos, was perhaps the best of the four.

The Vorspiel to "Lohengrin" was the most satisfactory number of the program. It was beautifully played, with the exception of a slight inequality of tone on the part of the strings in the final measures. The fortissimo work was very good. The brasses have improved since the last concert. There was no trace of a blur in their playing.

The remaining orchestral number was Goldmark's "Sappho" overture. It follows out the same general lines as the rest of Goldmark's orchestral compositions. There is a constant striving after unusual effects. As an example of tonal color it is a remarkable composition. The orchestra performed it in a praiseworthy manner.

The soloist, Gwilym Miles, has a powerful voice, but withal a sweet one. His high tones are beautiful and rich, but in his low voice he shows a tendency toward roughness. He sang the Prologue to "Pagliacci" very well indeed.

It is with the greatest satisfaction that one notices that even in so short a time as a week the raggedness naturally to be expected at the first concert has in a great measure disappeared from the playing of the orchestra. It can be confidently said that if this organization is supported by the people of Philadelphia as it should be, it will do a great deal toward making the city a great musical centre. Elkan Kosman, the concertmeister of the orchestra, is announced as soloist at the next concert on December 14.

I had the pleasure of hearing this week two young women who bid fair to write their names in large letters in the book of musical history. They are Miss Elsie Stuart Hand, pianist, and Miss Gretrude Isabel Keppelman, violinist, and they gave a recital at Griffith Hall on Tuesday evening. Miss Keppelman played Grieg's Sonata for Violin and Piano, op. 45, a Polonaise by Wieniawski, a Ballade by Hubay and a "Spanish Dance" by Sarasate. Her tone is broad and technic splendid. Some really wonderful piano playing was done by Miss Hand. She has a breadth and variety of expression and a smooth, liquid technic which will, if nothing intervenes, place her in the foremost rank of pianists. She played "The Lark," by Glinka-Balakieff; "Gondoliers," by Liszt; Chopin's C sharp minor Etude, Rubinstein's "Reve Angelique" and MacDowell's "Hexantanz."

Miss Susanna Dercum, a pupil of Nicholas Douty and the possessor of a mellow contralto voice, sang in a beautiful manner the following: "Folksong," MacDowell; "Forgetfulness," Douty; "Bedouin Love Song," Chadwick; "Der Tod und Das Mädchen," Schubert; "Morgenthau," Grieg, and "Nur, wer die Sehnsucht Kennt," Tschaiakowsky. Henry A. Gruhler was the accompanist.

Frau Fritz Scheff will sing at the first Mendelssohn Club concert in December, instead of Pol Plançon, as originally announced.  
HENRY I. MAGER.

#### Zeldenrust in Nashville.

FOLLOWING immediately upon Zeldenrust's success with orchestra in Cincinnati come reports of a series of sensational triumphs in the South, where he has been giving a short recital tour. From each place in which he has played the verdict is the same: "Overwhelming success," "tremendous ovation," "packed house of enthusiastic people." Here is the criticism from the Nashville News, of December 10, which speaks for itself:

The interior of the Masonic Theatre presented a glowing scene of artistic color and beauty yesterday afternoon for the matinee appearance of Zeldenrust, whose first performance in this city was greeted by a large audience of cultured people. They listened with keenest appreciation and enjoyment to what was unquestionably a very great piano performance, perhaps the greatest ever heard in Nashville.

Enthusiasm for the pianist rose by leaps and bounds, and at the close the great virtuoso was recalled again and again.

Genius such as Zeldenrust possesses is not likely to change when its final development is reached and its methods of expression are as nearly perfect as his. There were hearers who felt yesterday afternoon, notably in the Chopin numbers, that his effects were produced with greater calculation than any artist who has ever played here, and with no loss of spontaneity.

A group of four Chopin pieces was played with a mastery which proved how great an interpreter of this composer's music Zeldenrust is, even when compared with other pianists who have found renown in the same field. He closed the first part of his program with a delightfully dainty composition of his own.

Weber's Polacca Brillante was played with exquisitely shaded revelation of its subtle harmonies, and in the Wagner number Zeldenrust played with great power and brilliancy, giving it with perfect sympathy and appreciation.

Liszt's Hungarian Rhapsody No. 14 was played with an amount of endurance that would baffle many of the leading musicians of today. In the spirit and in poetic suggestion the performance was brilliant. In the poetic and intellectual charm, in the sanity, naturalness and simplicity his art is great.

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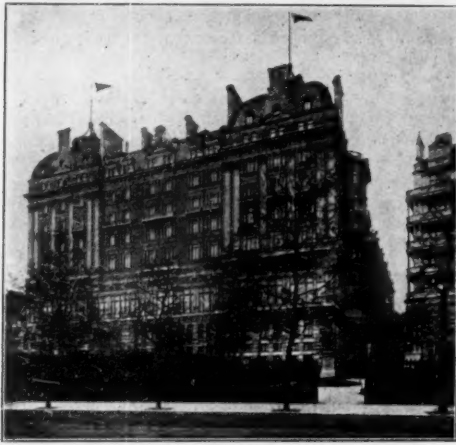
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HOTEL CECIL, LONDON,  
November 30, 1901.

**A** GREAT stir has been caused in London by the arrival of John Philip Sousa. His first concerts have merely served as a start off for his provincial tour and hardly gave audiences a fair chance of hearing him. Now, however, he is giving two concerts a day, one in the afternoon at the Empire Theatre and one in the evening at the Covent Garden Opera House. His success is quite unequivocal. Nothing of the kind has ever been seen in England before and the performances are drawing crowded houses. His music was of course quite well known, but it certainly has never been played here before as it should be played, and it is with that Sousa has made such a tremendous hit. He has quite taken London by storm, and it is to be hoped that the success of his present tour will be great enough to induce him to repeat it.

An interesting novelty was introduced into the program of the Saturday symphony concert at Queen's Hall in the shape of an orchestral poem by Dr. Corsen called "A Fantasy of Life and Love." This work, which was specially written for the Gloucester Festival, might well serve as a model for writers of symphonic poems. It does not fall into the error of which so many pieces of its class are guilty, that of attempting to tell too much. It is merely a "mood picture," and the moods which it is intended to portray are cleverly and clearly depicted. The music is well conceived and admirably written. It is likely to prove a very valuable addition to the Queen's Hall repertoire.

The indefatigable Mr. Newman, not content with holding a big orchestral concert at Queen's Hall, also gave a most successful popular concert at the Albert Hall. The program was particularly good for a ballad concert, and such well-known singers as Mme. Lillian Blauvelt, Miss Florence Schmidt, Mme. Kirby Lunn, Miss Jessie Goldsack and Samuel Masters sang a really excellent selection of songs, while the instrumentalists were Ysaye, Mark Hambourg and Edwin H. Lemare, the organist.

On the same afternoon Mlle. Sandra Droucker, a Russian pianist, gave a recital at Bechstein Hall. Mlle. Droucker is certainly a good pianist, especially so far as her technical accomplishments are concerned. But she is one of those pianists who seem to have sacrificed almost everything to technic, and her playing possesses but little warmth. Thus though she played Liszt's arrangement of Bach's Organ Fantasia and Fugue in G minor very brilliantly indeed, she did not introduce enough color into Beethoven's Variations on a Theme from the "Eroica" Symphony, and she was still less successful in Schumann's

Sonata in G minor. She was at her best in two smaller pieces, Daquin's "Le Coucou" and Brahms' Intermezzo in E flat. The latter she played with more sympathy than she extended to any other piece during the afternoon.

On Monday afternoon that excellent artist, Mlle. Kona Eibenschütz gave a most successful concert at St. James' Hall. She tried a somewhat interesting experiment in having two pianos on the platform, the one a large concert grand for music that is modern in tone and feeling, and the other a smaller instrument for pieces of another or lighter style. The experiment was an undoubted success, and it might well be imitated by other pianists. Scarlatti's "Presto" and Couperin's "La Rossignol en Amour" are undoubtedly too delicate for performance on a modern grand, and they proved much more effective when played on the smaller piano. But the works of Brahms sound better on a larger instrument, and no tone can be too rich or full for them. Mlle. Eibenschütz did well in playing such works as the G minor Ballade and the Intermezzi in E minor, E flat and C upon the larger instrument. The pianist has a particularly delicate and sympathetic touch, and she played every piece upon the program admirably.

On the same afternoon Carl Flasch gave his second violin recital at Bechstein Hall, the pianist being George Lieblich. A new and attractive sonata for violin and piano by Herr Lieblich was produced at this concert.

In the evening Princesse Adolphe de Wrède, a singer who heralded her appearance with a wonderful circular containing an account of her private life which had enough material in it for a three volume novel, gave a concert at Queen's Hall. She had the assistance of the Queen's Hall orchestra, conducted on this occasion by Landon Ronald, and of M. Ysaye, who played the solo part in Mendelssohn's Violin Concerto with great brilliance. The singer herself possesses a voice which, it must be confessed, displays signs of wear; but she gave songs by Saint-Saëns, Carl Böhm and Schumann with a certain amount of charm.

On the same evening the excellent Wessely String Quartet gave a concert at the Bechstein Hall. The program included three quartets, those by Mozart in C major, Beethoven in F major and Smetana in E minor.

Fate has been unkind to Madame Soldat, whose quartet was to have given four chamber concerts here this autumn. Owing to various untoward circumstances, the chamber concerts had to be abandoned, and in the end a single violin recital was given by Madame Soldat herself. A pupil of the great Joachim, her style reflects many of the best points of her master's playing, and she is at her best in thoroughly classical music. She gave two sonatas, those by Beethoven in G and Mozart in B flat, and Schubert's "Rondo Brillante," and her playing of them was most interesting, especially from the point of view of her phrasing. She was joined by Messrs. Leonard Borwick and Percy Such in Brahms' Piano Trio in B.

In the evening Mme. Eleanor Cleaver gave a remarkably successful concert at the Bechstein Hall. Her program was particularly interesting, and classical and modern songs were very happily combined. She opened the concert with a Romance from Ponchielli's opera "La Gioconda" and Scarlatti's "Per te vive il par te more," of which she gave remarkably broad and dignified readings. Nor was she any less successful with those of Brahms' most beautiful songs, "Mädchenlied," "Das Mädchen spricht" and "Von Ewig Liebe," which she sang with absolutely faultless taste. Among the modern songs which she brought forward were those from a new volume by Hermann Löhr, which is particularly well worth notice, as it contains some of the best songs that have been published in England for a long time. The three which Madame Cleaver selected were called "The Slumber Stream," "Baby Eyes" and "The Song of the Sea," and their effect was greatly enhanced by the admirable interpretation which she gave of them. She was assisted by Hugo Simon, a baritone, who

sings with excellent taste, and Lady Hallé, whose violin solos were particularly attractive.

On the same evening Miss Mary Louisa White, a composer of light and graceful music, gave a concert of her own compositions at Steinway Hall. Most of her writings are clever, but she is obviously very much under the influence of Schumann just at present, and a little more individuality in her music would do it no harm.

Can it be that Tchaikowsky's "Symphonie Pathétique" is losing its power to attract? Not long ago its inclusion in a Queen's Hall program meant that the concert room would be packed. On Tuesday night, however, it was played to an audience distinctly small in size. It is, perhaps, no matter for surprise if the fiery enthusiasm for this work has burned itself out to some extent. It is, of course, a wonderful and beautiful piece of music, but there is not a symphony in existence that could remain at the height of its popularity after being played so often as this symphony has been played of late years. The rest of the program was excellent and included violoncello solos by Hugo Becker, played in masterly style.

On Wednesday afternoon the third and last of the Ysaye-Becker-Busoni recitals took place at Queen's Hall. Since their first concert this trio has improved marvelously and the ensemble and balance of parts is now nearly perfect. Its playing is quite unlike that of any other trio in existence. Each of the players is capable of producing an enormously rich and full tone of beautiful quality, and in Tchaikowsky's fine trio in A minor they were heard at their best. It is unfortunate that the series of concerts should come to an end just as the three performers were getting really accustomed to playing together, but it is to be hoped that the trio will become a permanent institution.

On the same afternoon a ballad concert took place at St. James' Hall.

In the evening Sigmund Beel gave a most interesting violin recital at St. James' Hall, at which he produced a new sonata for violin and piano by Mrs. H. H. A. Beach. The work made an excellent impression, and its originality and thorough musicianship must insure for it a place among the best modern examples of this class of music. The performance of it given by Mr. Beel and Henry Bird was really excellent, and later in the program the violinist gave further proof of his powers in Bach's Air in G and other pieces. The vocalist was Miss Ethel Henry Bird, a daughter of the well-known accompanist, who is a soprano of some promise, though she still needs more training.

On the same evening a recital was given by Lawrence Rea, a singer who has improved greatly of late. He was associated with the pianist Dr. Carl Friedberg, and the concert was given under the auspices of the Curtius Concert Club.

London is at this moment displaying quite inordinate activity in the way of music, and the concerts are really almost too numerous to mention. For Thursday, for instance, no fewer than six are announced, consisting of a vocal recital by Lillian Hovey, chamber concerts by Donald F. Tovey and Norah Nicholas, a violin recital by Richard C. Kay, an organ recital at Queen's Hall with Edwin Lemare as soloist, and Mme. Marie Dulcken's soirée musicale. The announcements for Friday also contain six concerts, of which the most important is a piano recital at Queen's Hall given by Signor Busoni. Sterling Mackinlay, a son of Mme. Antoinette Sterling and himself a promising singer, is giving a concert in conjunction with Miss Lucy Stone, the three Misses Taggart are giving a chamber concert, and Mme. Aria Smetana and Mme. Julia Rudge are holding vocal recitals, while there will be a Scotch ballad concert in Queen's Hall. On Saturday afternoon there will be a ballad concert in Queen's Hall, an orchestral concert at the Albert Hall, and in the evening will take place two Scotch concerts, one at Exeter

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Hall and one at the Albert Hall. The prevalence of Scotch music is due to the fact that Saturday is St. Andrew's Day. From this it will be seen that lovers of music need not go empty unless they feel so disposed.

#### Harold Bauer's Recital.

DECEMBER 7, 1901.

The big rush of concerts is now practically over and though every day still brings its quota of music, the concert halls are not nearly so deeply engaged as they were a week or two back. By far the most important concert of the present week has been the piano recital given yesterday afternoon by Harold Bauer. It is to be feared that this artist is hardly appreciated at his true worth in London as yet, and St. James' Hall was not nearly as full as it ought to have been. But Bauer is a great artist, and there can be no doubt that here his day will come, as it already has on the Continent and in America. A popularity that is won slowly is often all the more lasting for it; Bauer's place among the leading pianists of the day has been recognized by the critics, and before long his recitals will attract as crowded an audience as those of any player before the public.

His program on Friday was particularly interesting. Pianists are only too apt to get into a groove, and the program of one recital is as like that of another as Tweedledum to Tweedledee. It was, therefore, something of a relief to go to a concert which did not begin with a Bach-Liszt Fugue, end with a Liszt Fantaisie, with a Beethoven Sonata and a Chopin group sandwiched in between them. The following is the program that Bauer played, and it must be admitted that it has all the merit of novelty, without ever deviating from strictly classical lines:

\*Fantaisie in F minor.....Mozart  
Etudes Symphoniques.....Schumann  
(Introducing the five posthumous études.)

Prelude, Aria and Finale.....César Franck  
Polonaise in C minor.....Chopin  
Nocturne in F sharp minor.....Chopin  
Scherzo in E major.....Chopin  
Fantaisie in C.....Haydn  
Impromptu in B flat.....Schubert  
Mephisto Valse.....Liszt

To say that Bauer did justice to his excellent program would be but cold praise. He played everything well. Besides his wonderful technic he has the greatest musical ability, and it is by no means always that the two go hand in hand. His fortissimi are rich and powerful, but never hard; while in delicate passages his touch is beautifully soft, but absolutely unattended by any failure of tone. He is, too, a pianist with plenty of brains, and he knows how to use them; while he understands the poetry of music without ever being guilty of exaggeration or sentimentality.

The Mozart Fantaisie was a beautiful piece of playing. Mozart's music, both vocal and instrumental, has an unpleasant trick of showing up any faults of technic, but it certainly failed to find any in Bauer's case. His reading was delicate and sympathetic. The parts were brought out clearly and the gradation of tone was really remarkable. The performance which he gave of the Etudes Symphoniques was, however, the most interesting of the afternoon. The five posthumous études are very rarely played, beautiful though they are. Perhaps it is just as well, for in the hands of incompetent performers, who are only too ready to tackle these studies without the least idea of how they should be played, the piece in its usual form is quite long enough. With Bauer, however, the case is quite different. The variety with which he plays,

\* The Mozart Fantaisie is that written originally for four hands and transcribed by Fr. Kullak.

his perfect command over his instrument and the thoroughness with which he grasps the intentions of the composer, all combined to make the performance one of the greatest interest. No finer contrast could have been desired than that which existed between the firmness and perfect sense of rhythm which he displayed in the fourth study and the finale, and the brilliant delicacy with which he gave the ninth. He played the five posthumous studies between the ninth and tenth of the original edition, and his reading of them was delightful to listen to. He gave the fourth and fifth particularly well.

Throughout the whole of the rest of the program he displayed the same breadth, warmth and sympathy that characterized his playing of the works already mentioned, and he proved himself a thorough artist by his grasp of the individual styles of the composers whose compositions he gave, from Chopin to Liszt. Harold Bauer is a pianist for whom a very great future may be safely prophesied.

On Monday two piano recitals were given at St. James' Hall. In the afternoon the pianist was Miss Fanny Davies, a sound and praiseworthy player, though not gifted with any great individuality. Her program was arranged on interesting lines and opened with a group of English pieces, which included Purcell's Toccata in A and Suite in G, two beautiful movements from a sonata by Nares, a charming Allegretto Grazioso, by Norman O'Neill, a most promising young composer, and pieces by Coleridge Taylor and Elgar. It is in lighter pieces such as these that Miss Davies is at her best, and she did ample justice to all of them.

In the evening Herr Wilhelm Backhaus gave a recital. This young pianist is in some ways promising, and in others he is disappointing. He possesses a fine technic, but his playing is overfluent and lacking in depth. He gave a really excellent performance of Brahms' fine Variations and Fugue on a theme by Händel, but in Beethoven's "Waldstein" Sonata he hurried the tempi in a manner that could not be excused.

In the afternoon two vocal recitals took place, one being given by Hayden Coffin at Steinway Hall, and one by Miss Olive Rae and Sidney Poyser at Bechstein Hall. At the latter hall the Misses Bush gave a concert in the evening.

By far the most interesting concert given on Tuesday was Dr. Lierhammer's vocal recital, which took place at the Bechstein Hall in the evening. Ever since the Viennese singer first appeared in London he has made a name for himself as an artist of the first order. His voice is not large, but it is perfectly trained, and he possesses an abundance of the invaluable gift of variety. His selection of songs covered a wide range and they numbered fifteen, including Schubert's "Der Tod und das Mädchen" and "Die Forelle," Grieg's "Ein Schwan," Caldara's "Come Raggio" and Brahms' "Röslein Dreie." Dr. Lierhammer's singing is marked by the perfection of his phrasing and his wonderful refinement, and it is not too much to say that this program could not have been better sung.

In the afternoon Miss Tora Hwass gave a piano recital at St. James' Hall. Miss Hwass is an eminently praiseworthy, if not a very original pianist. Her readings were all thoroughly sound, but, as is the case with only too many other pianists, individuality is not her strong point.

On the same afternoon Miss Elizabeth Patterson gave a vocal recital at the Bechstein Hall, and made a great success in some songs by Ethelbert Nevin, and in a set of operatic airs. She has, however, one fault which needs correction; her enunciation is terribly indistinct. The words of many songs are bad enough in all conscience, but

since the possession of words is the very essence of a song, they may as well be pronounced intelligently. If words are not to be considered of any importance, why should a singer not include a group of Concone's Vocalises in a program? Some of his tunes are really charming.

In the evening a first rate performance of Brahms' Requiem was given in St. Paul's Cathedral. The choir was supplemented by extra voices and a small orchestra played the accompaniments under the conductorship of Sir Theodore Martin. The Cathedral is particularly well adapted for such a performance, and the choir and orchestra were admirably trained. The Requiem is given very seldom in London, and one cannot be too grateful for such opportunities of hearing it. Hitherto Spohr's "Last Judgment" has always been given in Advent, and the change was most welcome.

On Wednesday afternoon Mlle. Sandra Droucker, a Russian pianist, gave a recital at the Bechstein Hall. Mlle. Droucker has an excellent technic and she is at her best in florid music. In music requiring a delicate and sympathetic touch she is apt to be a little soulless, but she proved herself a pianist of undoubted power in studies by Liszt and Chopin.

On the same afternoon the weekly organ recital took place at Queen's Hall with Edwin H. Lemare as soloist, while Henry Bramen gave a violoncello recital at St. James' Hall.

Mme. Blanche Marchesi has always been famed for her interesting programs, and that which she gave on Wednesday evening at the Bechstein Hall proved to be no exception to the rule. Among other songs that she brought forward were Jensen's fine but little known song cycle "Dolorosa," Goldmark's "Fata Morgana," Bonnadier's "Jalousie" and two songs by Hugo Wolff. Madame Marchesi is one of those singers who rely principally upon their dramatic power for their success, and she gave fine performances of all her songs. She might, however, well have omitted Arthur Bouhn's foolish "song without words," "The Birds' Sunday Morning Service," which does not improve on acquaintance.

Mlle. Aus der Ohe, a pianist who has not appeared in London for some years, gave a concert at Steinway Hall on Thursday afternoon. She came forward both as a pianist and a composer, giving excellent proof of her attainments in the former capacity in sonatas by Schumann and Chopin. Her own suite in E proved to be an interesting and original piece of work, brilliantly written and no less brilliantly played.

The rest of the week's concerts call only for passing mention. The Signorine Cerasoli were to have given a recital of music for two pianos at St. James' Hall on Thursday afternoon, but owing to the unfortunate illness of Signorina Rosina Cerasoli the program had to be revised. The burden and heat of the day thus fell upon her sister, Signorina Beatrice, who at the last moment obtained the assistance of the violinist, Señor Arbos.

On the same afternoon Marjorie Lutyens gave a piano recital at Bechstein Hall, while in the evening Willetta Parker and Margherita Cimino gave a concert at the Salle Erard. Two small concerts took place on Friday, one being given at the Bechstein Hall by Samuel Aitken and one at the Steinway Hall by Edgar McIntyre.

The only other important concert of the week was the performance of Coleridge Taylor's "Hiawatha," given by the Royal Choral Society at the Albert Hall on Thursday evening. This work has now gained a firm hold upon the affections of the British public and it seems to be in no danger of losing its popularity. The Royal Choral Society is a particularly fine choir, and the performance on Thursday was as good as could be.

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## THE BOSTON SYMPHONY ORCHESTRA.

The Second Pair of Concerts.

LAST Thursday evening the Boston Symphony Orchestra played the following program at Carnegie Hall:

Concert Overture, In the Spring, in A major, op. 36.....Goldmark  
Concerto for Violin, No. 5, in A minor, op. 37.....Vieuxtemps  
Charles Gregorowitsch.

Ein Heldenleben, tone poem for full orchestra.....Richard Strauss  
(First time at these concerts.)

Symphony No. 2, in D major, op. 36.....Beethoven

There was a noticeable lack of balance in the arrangement of this program, and such a lapse is unusual coming from Mr. Gericke. Of course the list was so schemed for Boston, but Mr. Gericke ought to know by this time that the temperamental distance between Boston and New York is not to be measured by miles. The step from Strauss' "Heldenleben" to Beethoven's Second Symphony is neither sublime nor ridiculous; it is simply impossible, be the imagination shod with never so many seven league boots. In the slogan of moderns: Place aux nouveautés! So why give us the Beethoven at all on this program; or, if we are to hear it let it not follow Strauss. After the "Heldenleben" comes the deluge of impressions. Perhaps the symphony was meant as an antidote, but since when has Beethoven, even the early Beethoven, been relegated to this ignoble use on a program? There are plenty of French composers whose works easily might have filled in the remaining portion of the evening, works to which we could have listened respectfully and not have been disturbed a particle in our afterthoughts of Strauss. But all this is merely polite hedging—whatever else went before, the "Heldenleben" should have been the last number on the list. Mr. Paur realized that last year at its repetition.

The Goldmark Overture, with which the concert opened, is a pretty work; one feels tempted to call it sweet. It is all couleur de rose and memorable for nothing in particular. Of course the scoring is charming; Goldmark loves profoundly the strings, and writes for them the most graceful passages.

Then Gregorowitsch played the A minor Vieuxtemps Concerto. His tone is manly and healthy, his playing free, unaffected. He has not been heard here for four years, but his absence has not cost him any popularity, as the endless applause testified. Of the concerto itself there is little to be said; it is decorative in pattern and also in contents; it displays the instrument and the performer, and does both gratefully. So one hardly looks for any deeper meaning. Gregorowitsch shaded some of the episodes, especially the adagio, by tingeing them with imagination, and altogether made much of this show piece.

The audience was on the anxious bench to hear how Strauss' hero might live his strenuous life in Boston and Back Bay. Mr. Gericke soon clipped our wings of expectancy—in fact, he did it with the very first theme. Seldom has there been such a laying bare of a score; every section was finely articulated, every reminiscence unearthed. The band played it superbly, and the orchestral color was so luscious as to draw attention away from the composition itself. The solo parts were exquisitely done, the gradations of light and shadow careful. But was it Strauss, was it heroic? Not in the least. Mr. Gericke

has been varnishing a Monet, trying to give it the meticulous appearance of a Meissonier, and has succeeded in presenting neither. Give us rather the virile reading of Paur, even though the latter's orchestra have uncouth strings and hesitating woodwind. There is missed in Mr. Gericke's conducting of this work the episodic climax. The battle scene might be a refined version of the Boston Tea Party or it might be only a public reading of Browning on Boston Common; a Strauss battle it is not. There was almost a touch of the gentle in this incident the other night, and one believed that in his mind's eye Mr. Gericke had pictured the Strauss hero a weak fanatic—such as Edwin Abbey has made of the later Sir Galahad—and that he recalled Abbey's tame battle scene when conducting this one. To sum it up and forsake the endless strings of comparison which suggest themselves, we wished that we might have heard the Gericke version first because it cleared up so many mooted parts of the intricate score; and on this foundation it would have been easy to ground the Paur version, which remains, all considered, the one to be remembered.

It seemed a difficult task after hearing the "Heldenleben" to realize that Beethoven's Second Symphony in its day had been regarded as revolutionary music. An English critic had become so much excited by the music that he wished for "a repose of at least a full half-hour after it"! With every bar of this lucid music one's ears denied this story or even the possibility of it; yet it is a matter of record. Are a few years to mellow the difficulties of a Strauss score into easy comprehension? Very probably, and the generation after will read the present discussions, hear the work and blandly ask what the excitement was all about.

This Second Symphony is too often tossed aside by those who mark off their musical admiration according to dates. Of course it is an early work, but Beethoven had not been idle since composing the first of the set; besides his deafness was becoming noticeable and gave him a much more serious view of life; so the stride from the first to this symphony was an enormous one. But withal the work is friendly, and in it there is not yet the touch of the obstinate giant—it is far too amiable for that. In the matter of orchestration it sounds simplicity itself, and with the Strauss seemed to stand for the antipodes in music. Here, too, are innovations in form—one remembers them of old and listens for them now, but does not hear them. Innovations in form? But certainly not after Strauss! And then one girds at the staid man from Boston, whose program is out of chronological plumb.

But the work has not aged; circumstances alone are at fault. The Larghetto is still divinely melodious, and the crispness of the final Allegro will outlast its critics. It was beautifully played the other evening, was this number, and the daintiness of the orchestral tone, with its shimmering colors of violin, was altogether in place.

For the Saturday matinee this program was played:

Overture, Cockaigne (In London Town).....Elgar  
(First time in New York.)

Concerto for Piano in E minor, op. 11.....Chopin  
Josef Hofmann.

Symphony No. 2, in D major, op. 73.....Brahms

Here the novelty was the first number. Philip Hale in his notes writes interestingly about the program of this

work, which is meant to represent in musical terms a glorification of London. But London refuses to be made a holiday of for the sake of any composer, and the work might be half-soled with any sort of program.

Read the following and judge for yourself how much inspiration for composition may be found in such a cockney program: The composer allows two imaginary lovers to stroll the animated streets of London Town, eventually seeking the quiet of a park, where they make foolish love to each other. They are interrupted in their al fresco performance by a band of Hooligans—whose fathers must certainly have come from Nuremberg and at one time or another been engaged in the Wagner "Polterabend" scrimmage—and they again return to the streets, where a military band is playing with real English zeal. The lovers show their good sense by trying to avoid this music, and they stray into a church—always a dangerous thing for lovers to do unless the groom has a ring and serious intentions. But to help the composer's love for musical form they return to the streets once more and give Mr. Elgar an opportunity to ring in the Recapitulation and Coda—for this work is supposed to be in the Sonata form, and of course when one is in a Sonata one must do as the Sonata does.

One does not look to England for masterpieces—British composers are still too busy writing works for provincial oratorio festivals to study Purcell and take up English music where he left it. As a result Elgar's "Cockaigne" disappointed few. It lacks sadly a purpose; it is, in a word, empty. The mind fastens on no single incident as quarry for thought, and collectively it is meaningless. The scoring is far from unusual and the effects are sought after crudely.

For the next number there was Hofmann's playing of the E minor Chopin Concerto. It was a fine ensemble performance. Hofmann treated the work with pianissimo consideration and cheerfully left out of it many of the usual sentimental slurrings which most pianists feel called upon to play with hysterical exaggeration. Hofmann's tempo may be open to criticism, inasmuch as it represented lost opportunities of contrast. But these are details and fall away in the consideration of his work entire. His playing of the Romance atoned for many of his past sins and the sentiment displayed was not of the mawkish sort. The Rondo was done with more spirit than he usually displays, and the most redeeming feature in his playing was that it seemed really to interest him. Mr. Gericke's accompaniment was all the pianist could have wished.

The concluding work was Brahms' D major Symphony, and if this beautiful reading and performance of it did not initiate many unknowing ones into the beauties of this composition then there is no hope for them. It is the most easily understood of the four, the most pleasing. As has been pointed out by someone, Brahms composed his greater works in pairs, the one in contrast to the other; and it would seem here that he had tried to atone for the heroic sternness of the First Symphony by writing at short interval this vernal second one, in which there is the mild mood of a great man.

There is the breath of Beethoven in parts of this work—the first subject suggests a tempered version of the main

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# WHITNEY TEW

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Liza Lehmann's curiously weird 'Myself when Young.'—July 4, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 5, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 23, 1901.

In America  
November,  
December  
And January.

Sole  
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theme in the first Allegro of Beethoven's "Eroica"—but for the rest it is Brahms at his sunniest. Every movement of this symphony is separately beautiful, and as a whole the work hangs together as logically as a symphony should; be it confessed that in this respect it is quite the equal of Beethoven's "Eroica."

To reduce the impressions and meanings of music to words is frequently to succeed in the absurd. So it is not without a great splurge of superlatives that one can try to sketch the beauties of this score. One should hear it to appreciate the melody of it all; the peace of the Allegro, continued in a more mysterious vein in the singing Adagio; then the naive Ländler, with its change of rhythm and its misplaced accents; and the final Allegro, interrupted by the tranquil episodes. As for the scoring, about which so many wise heads have been wagged, here let Brahms talk for himself: Who of the moderns has gotten such results from the strings, for instance, in the first movement, where the theme is pitched in their upper register, and in his sympathetic treatment of the horns and 'cello? And lovers of Schumann call this thick scoring! But why this discussion at all? There are none so deaf as those who will not hear.

At both concerts were there large audiences. The orchestra's work was better than it has been at any time this season.

**NEW YORK MUSICAL LEAGUE CONCERT.**—Here is the program of the concert of the New York Musical League (piano department), formerly the Women's Philharmonic Society of New York, announced to be given in Carnegie Hall last night, Tuesday, December 17:

Piano—	Nocturne, G minor.....Chopin
	Rigoletto (transcription).....Liszt
	Miss Amy Fay.
Vocal—	To the Queen of My Heart.....Agatha Grondahl
	Eclogue.....Delibes
	Lady Ann Bothwell's Lament.....Old Scotch (17th century)
	Miss Rebecca Mackenzie.
Violin Sonata, op. 12, No. 1.....Beethoven	
	Edward B. Manning.
Mirage.....Lehmann	
Dear Sweetheart-Mine.....A. L.	
Sans Amour.....Chaminade	
Chevalier Belle-Etoile.....Holmes	
	Miss Marguerite Hall.
Piano Concerto.....Hiller	
	Miss Caroline Mahen.
	Miss Leila Young at second piano.
Vocal—	Romanza, from L'Africaine.....Meyerbeer
	Canto e Mistero.....Celega
	Dr. Ferrari.

**NIEBUHR-JOYCE MUSICALES.**—Miss Helen Niebuhr and Mrs. Florence Joyce are giving some delightful afternoons of music at Mrs. Joyce's studio on Thirty-first street. Mondays in December, from 5 to 7 o'clock. Informal programs are presented, one of which promises to be especially unique and interesting in that a string quintet will present some quaint and rarely heard South American music on native instruments constructed purposely for its interpretation.

## OBITUARY.

Constantine Otto Weber.

A CLAIM is made that several errors as to dates, &c., appeared in the obituary notice of the late Constantine Weber in THE MUSICAL COURIER of a recent date. The following is contributed:

Constantine Otto Weber, musician, composer and teacher, died in New Orleans on Wednesday, November 13, 1901, at the age of fifty-four years. The deceased was a native of Germany, a graduate of the Leipsic Conservatory, and for more than thirty years a resident of New Orleans. Always distinguished as a piano teacher, he devoted the first period of his life in this city chiefly to the organ, and occupied the position of organist and musical director in Temple Sinai, Trinity, and the Unitarian and Jesuits' churches. In his riper years he abandoned this calling for the occupation of teaching and composing, and soon rose to recognition as the most eminent piano teacher in New Orleans. Mr. Weber published almost exclusively through Leipsic and other Continental houses, and the amount and the character of the unpublished compositions left by him are not yet known.

## Ferdinand Quentin Dulcken.

The old guard, which used to make Steinway Hall their artistic headquarters more than two decades ago, is gradually dying out. Death removed from its ranks last Tuesday night, after a lingering illness of several months' duration, one of its proudest pillars, Ferdinand Q. Dulcken, amiable man, excellent musician and fertile composer, breathed his last at his home in Astoria, L. I. The following data concerning his life are furnished by an old friend who knew Dulcken intimately ever since he came to this country in the centennial year.

Ferdinand Dulcken was an Englishman by birth and came from a musical family. His mother was Mme. Louise Dulcken, a great pianist in her day and a younger sister of Ferdinand David, the once celebrated concertmaster of the Gewandhaus Orchestra at Leipsic, under Mendelssohn, and after the latter's death under succeeding conductors. Equally well known was David as a violin teacher.

Louise Dulcken in 1828 married in London, where she made her debut in 1829 at one of Mr. Ella's soirées, and on March 1, 1830, she played at the Philharmonic Society and thereafter at many other important concerts.

As a teacher she was extraordinarily successful, and among her pupils may be mentioned the Duchess of Kent and the Crown Princess Victoria, who, upon her accession to the throne, named Madame Dulcken a court pianist. She died on April 12, 1850, thirty-nine years old.

Ferdinand Quentin Dulcken, her son, showed musical talent at an early age, which was carefully developed. Later on he entered the Conservatory at Leipsic, where he became a pupil of Mendelssohn, who took much interest in

him, probably through the influence of his uncle, Ferdinand David. Dulcken must have been at the time a mere boy, for Mendelssohn died in 1847. After graduating from the conservatory he successively lived at London, Warsaw, Moscow and St. Petersburg, teaching and concertizing. He came to the United States in 1876, when he acted at Steinway Hall as accompanist to the violinist Alfred Vivien, who was a member of the Essipoff Concert Company. He also appeared during the same season as soloist in various concerts at Steinway Hall.

He was an excellent musician and accompanist, traveling for a number of years with Remenyi and Wilhelmj.

After his marriage, seventeen years ago, he settled down and the last years of his life were spent at Astoria, L. I., quietly, but busily, in teaching and composing. Dulcken appearing from time to time also at local concerts and taking an active but unsectarian interest in church music. As a composer he was prolific, his published works numbering nearly 400, among which are some masses, vocal quartets and songs and a great number of piano pieces.

Personally Ferdinand Dulcken was one of the most genuinely good natured and kind hearted of men one could possibly find. Of him it is actually true, what has been said so often with more or less veracity of others, viz., that he had not a single enemy. The number of his friends, however, was legion. Hence also the mourning at the news of his demise was general and the grief over his death sincere. This could be seen plainly also at the funeral obsequies on last Saturday afternoon, when the home of the deceased was thronged with friends, who were eager to bestow the last honor on Dulcken. Willis H. Halling, an old pupil of his, officiated at the organ and John C. Dempsey, in a voice choked with tears, sang some Ambrose and Spohr sacred songs. Remarkable was also the fact that, although Ferdinand Q. Dulcken was not what might be called a "religious" man, four clergymen of different denominations, not a single rabbi among them, however, had united in lending their services for his funeral.

## Norman McLeod.

BOSTON, MASS., December 16, 1901.

The sudden death of Norman McLeod at his residence in Boston on Sunday afternoon, December 15, came as a great shock to his many friends and admirers. In the morning Mr. McLeod played at the First Baptist Church, where he has been organist and director of music for twenty-five years. A large congregation assembled at the church in the evening for the special musical service, Rossini's "Stabat Mater" having been announced, only to be met with the sad news of Mr. McLeod's death.

Mr. McLeod was identified with whatever stood for the best in music in Boston. He was a member of the leading musical societies, always taking an active part in their work. A thorough musician, his knowledge of all music made him a remarkably successful teacher, and many of his pupils are among the best known soloists of Boston and vicinity.

Mr. McLeod is survived by his widow and two young sons, one of whom has just entered Harvard.

Season 1901-1902

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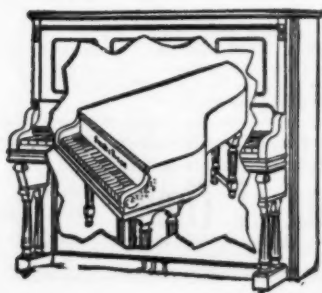
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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 12, 1901.

THE Mendelssohn Club's program at its concert in Studebaker Hall, Fine Arts Building, on the evening of December 17, will be as follows:

Chorus of Bishops and Priests (from Meyerbeer's *L'Africaine*) ..... Buck  
Aria, Ah! fors è lui (Traviata) ..... Verdi  
Mme. Charlotte Maconda.  
To My Turtle-dove ..... Henschel  
Love and Time, op. 3, No. 1 ..... Thorn  
Within a Mile of Edinboro' Town ..... Bartlett  
Madame Maconda, Messrs. Root and Basse and the Mendelssohn Club.  
Idylle Mongolienne ..... Stevenson  
(With four-hand accompaniment.)  
The Testament ..... Marschner  
Songs—  
Mignon ..... Gounod  
Tu me dirais ..... Chaminade  
Chère Nuit ..... Bachelet  
Madame Maconda.  
My Love's in Germanie ..... Von Othegraven  
Bonnie Katrine, op. 23, No. 2 ..... Von Holstein  
Under Flowering Branches, op. 36, No. 2 ..... Von Woess  
Bell Song, Lakmé ..... Delibes  
Madame Maconda.  
The Lost Chord ..... Sullivan-Brewer

As one of this society's admirers has said:

"Few musical societies are so blessed as is the Mendelssohn. It has a subscription list which is large enough to be closed before the first concert is given, and no single tickets are sold. The result of such conditions is an independence which is as delightful as it is exceptional."

## THE HAMLIN COMPANY'S ANNOUNCEMENTS.

Elaine DeSelle, contralto, and Charles Champlin, basso, will sing "The Messiah" with the Amateur Musical Club, of Battle Creek, Mich., on December 31. The Hamlin Company announce the ensuing bookings for December: Charles W. Clark, Gaul's "Holy City," Chicago, December 5; Indianapolis, Ind., December 10; Chicago Orchestra's Historical Program, December 13 and 14. Sue Harrington Furbeck, Aurora, December 4; Galesburg, December 6, and Oak Park, December 10; Oberlin, Ohio, December 12 and 13. George Hamlin, Galesburg, December 6; New York, December 12 and 16, and Joliet, Ill., December 9. Holmes Cowper, Terre Haute, December 4; Oak Park, December 10, and Chicago, December 10. Sydney Biden, Cincinnati, December 5, and Joliet, December 10.  
George Hamlin, tenor; Sydney Biden, baritone, and Leon Marx, violinist, will contribute a program at Joliet

on December 19. On November 22 Holmes Cowper sang at Davenport, Ia., with great success. The following press notices indicate the enthusiasm which he aroused:

Mr. Cowper has a pure tenor voice. There is in it not the least suggestion of baritone, and though he makes no effort to develop a large volume of sound, his tones are sufficiently modulated to give beautiful expression to all that he sings. Possibly it was the aria "Onaway, Awake!" (Taylor) which pleased the audience especially and showed the possibilities of his voice.—Times, Davenport, Ia., November 26, 1901.

Mr. Cowper's voice is of rare sweetness and purity of tone, and the facility with which he handles the high notes and the great range of which he is the complete master excited admiration in all privileged to hear him. He is assuredly a most remarkable tenor.—Republican, Davenport, Ia., November 26, 1901.

Holmes Cowper, of Chicago, the celebrated tenor, was the feature of the evening, as he did not disappoint the audience. He is the possessor of a superb high tenor voice, his upper tones being of dulcet clearness and purity, and at the same time his lower register gave evidence of much training and careful control, the quality being exceptional for the compass of his voice. It was his "Jessie, the Flower of Dunblane," that seemed to awaken the audience to the sympathetic qualities of his voice, and as the last tones of that sweet old Scotch melody died away the singer was greeted with rapturous applause. At the conclusion of "An Evening Song" he was recalled and sang "Oh, that We Two Were Maying," by Nevin, and his Rubinstein selections were of such merit as is seldom heard here.—Davenport Leader, November 26, 1901.

Kubelik, the violinist, will give two recitals at the Auditorium, the dates being Thursday evening, January 16, and Saturday afternoon, January 18.

Clara Morris, the actress, will lecture at the Music Hall, Fine Arts Building, on the evening of January 31.

It is announced that Richard Burmeister, the eminent pianist, will give a recital in this city on February 13.

Eduard Zeldenrust, the distinguished Dutch pianist, will be heard in a recital at the Music Hall, Fine Arts Building, on February 28.

"Peculiar People I Have Met" will be the subject of Max O'Rell's lecture on January 9, at the Music Hall, Fine Arts Building.

Mr. Curtiss, director of the Fine Arts Building, and Louis Francis Brown, manager of the Music Hall and Studebaker Hall, left this city last Saturday, to pay New York a business visit. They will return to Chicago on Monday, December 16.

## EVENTS AT THE AUDITORIUM CONSERVATORY.

Before an appreciative audience Sig. Umberto Beduschi, the Italian tenor, who has been engaged by the Chicago Auditorium Conservatory, gave an informal concert at the Hyde Park Hotel on Tuesday evening, December 10. Errico Sansone and Fay Hill assisted.

Errico Sansone, of the violin department of the Auditorium Conservatory, gave the second recital of his Bach series on Wednesday evening, December 11, in Recital Hall, Auditorium.

Pupils of H. Stanley Davies, of the dramatic department of the Auditorium Conservatory, give the laughable farce, "Who's to Win Him?" on Monday, December 16.

Miss Lillian Sargent will give a piano recital at the Auditorium Conservatory on Thursday evening, December 19.

Mr. and Mrs. Henry Dickson, directors of the School of Acting of the Auditorium Conservatory, will entertain the members of their classes on Wednesday evening, December 18, in the parlors of the Conservatory.

Robert Stevens, of the piano department of the Auditorium Conservatory, will give the first of a series of Bach recitals on Saturday afternoon, December 21.

A new choral society to be known as the Auditorium Choral Club is being organized under the direction of Herman L. Walker. The purpose is to study and present, in a series of concerts, the lighter choral works and part songs of the best composers.

"When a young artist raises his terms he limits his field and makes more difficult the arrangement of his engagements," said a prominent Western manager the other day. "There are about a dozen clubs which can pay so much," he continued, "but the rest are unable to reach that sum."

It appears, however, that the young artist is not always ready to appreciate these facts.

Thus the manager has difficulties with which to contend. He works day and night, and secures for his budding artist seven or eight engagements.

The press in the small towns where these seven or eight appearances are made prints glowing accounts: "No such singer ever before visited the county of Z—." "Such art is art indeed; Melba will soon be outshone." Or, in the case of a tenor: "He reminds one of de Reszké."

Then the head of the youthful artist is turned.

With a triumphant air he greets his manager, and declares: "It was all a tremendous success. But there wasn't enough in it for me."

The manager ventures to suggest something about his percentage.

But the youthful artist hasn't his pocketbook with him just as present. "I must raise my concert fee!" he simply exclaims.

And the manager's troubles begin.

In May, 1902, Victor Heinze will leave Chicago for a six months' sojourn in Europe.

Bruno Steindel has given his exclusive management to Dunstan Collins for the season of 1902-03. He will also tour several weeks with the Steindel Company. Mr. Collins states that he has never known a company to give such excellent satisfaction as the Steindel Company has

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**Mendelssohn Trio Club.**  
Alexander Saslowsky, Violin Victor Sörlin, Violoncello.  
Charles Gilbert Spross, Piano.  
Hotel Majestic, Tuesday Afternoons, Jan. 7, 28, Feb. 11,  
March 4, at 3 o'clock.  
Subscriptions can be made at Ditson's, 867 Broadway.  
Tickets One Dollar.

**Mendelssohn Hall, Thursday, December 19, 3 P. M.**  
First presentation of the Song Cycle  
"The Trend of Time." Music by  
VICTOR KEMP.  
Mrs. Seabury Ford, Miss Marguerite Hall, MacKenzie Gordon,  
Harry Girard, Victor Harris, Conductor.  
Reserved Seats \$1.00 and \$1.50, at E. Schuberth Co.



this season. He already has booked these artists for several return dates a year ahead.

Elizabeth Edwards, who is studying with William A. Willett at the Chicago Auditorium Conservatory, recently sang with success before the Rogers Park Woman's Club.

Hazel Harrison, the young pianist, who recently made a brilliant debut before the Amateur Club, of Chicago, is a pupil of Victor Heinze, of the Fine Arts Building.

#### MARY PECK THOMSON.

The following estimates of Mary Peck Thomson, the exceptionally gifted soprano, will be read with interest:

Her voice is a fine mezzo soprano, excellent to begin with through the gift of nature, and now possessed of that charm which culture alone can bring. She became a favorite with her audience at once, and every number she sang only served to strengthen the bond of sympathy.—Minneapolis Tribune.

Her enunciation is delightfully clear and distinct. Her singing was a rare treat, the equal of which has perhaps never been heard here.—Watseka Blade.

Miss Thomson's voice combines singular sweetness with power, and is of wide range. Her selections gave an opportunity for variety in expression and in this she excels.—Topeka Daily Capital.

She has a rich, full voice of velvety softness and an ideal temperament for a concert singer.—Minneapolis Journal.

Miss Mary Peck Thomson, of Chicago, took the leading part in the program and succeeded in completely captivating her audience with a fine voice and charming manner.—South Bend Sunday News.

In addition to singing in public, Miss Thomson is teaching a large and promising class of pupils at the Fine Arts Building.

Glenn Hall has made a contract with Dunstan Collins to tour for ten weeks next season in joint recitals with some artist to be announced later.

A musical monologue, "The Christmas Star," and three one act plays, "St. Valentine's Day," "Palmistry" and the "Sisters," were given on Tuesday evening, December 10, under Miss Lumm's direction, by students in the dramatic department at the American Conservatory. Such work is truly educational, and to persons not familiar with these recitals the finish which characterized the entire program must have been a surprise. Those who took part were: Messrs. Palmer, Lennon and Kirkland, Mrs. Staples, and the Misses Lewis, Phillips, Holmes, Buffington, Benedict and Abell.

"There is just one distinguished pianist whom everyone is ready to turn out to hear on such a stormy night as this promises to be and that is Madame Bloomfield-Zeissler," said a well-known local pianist at one of the Chicago conservatories this afternoon. And this local pianist's friend, a tenor, who, on very excellent authority, is said to resemble the hero of a well-known present day novel by a very estimable author, rushed off to hurry through a Christmas rehearsal, so that he might not keep the other waiting when the time should come for them to tramp together through the snow and hear Madame Bloomfield-Zeissler play to-night.

#### FREDERICK WARREN'S RECITAL.

Arthur Somervell's cycle of twelve songs, the words of which are from Tennyson's beautiful creation, "Maud," formed the first part of the program given by Frederick

Warren, the well-known baritone, at the Chicago Auditorium Conservatory on the afternoon of December 12. Mr. Warren sang with much expression, and, when occasion demanded, his numbers were full of dramatic intensity. Later the singer contributed before his appreciative and essentially musical audience the ensuing group of American and English ballads: "In Haven," Elgar; "When Katie Tuned the Old Guitar," Bird; "Spanish Serenade," Bird; "A Good Excuse," Foote; "The West Wind Croons in the Cedar Trees," MacDowell; "My Love and I Sat Close Together," MacDowell; "Irish Love Song," Lang; "To My First Love," Lohr; "You'd Better Ask Me," Lohr; "Long Ago in Alcala," Messenger. The accompanist was Zella Marshall, a young pianist of considerable ability.

A recent caller at the Chicago office of THE MUSICAL COURIER was Electa Gifford, the soprano. Under the direction of Charles R. Baker, of the Fine Arts Building, Miss Gifford has been filling important Western engagements, owing to which she was compelled to decline two important New York appearances. In the East Miss Gifford sings with the Boston Orchestra and with Paur's Orchestra. As is well known, her New York debut, on November 30, was a decided success.

Mabelle Crawford, the contralto, is having a busy season. This artist, who, like Miss Gifford, is under the management of Charles R. Baker, will be heard here, with the Apollo Club, in "The Messiah," on Christmas night. It would be interesting to hear Miss Gifford and Miss Crawford in a joint recital.

Many musicians will attend the Spiering Quartet's concert in Music Hall, Fine Arts Building, on December 17. The Chicago Tribune recently printed an interesting record of work accomplished here by this skilled organization.

"For eight years the Spiering Quartet has struggled for existence," said the writer, "and only the indomitable will of its founder has kept it from the dissolution to which the indifference of the public seemed determined to force it. Its founder would not give up, however. He believed that in time he could attract a number of charming music admirers sufficient to enable his organization to live, and he felt that Chicago as a music centre must needs have such an organization.

"Eight years of labor, of sacrifice and of money seem now to have brought the regard he believed would come—this season the quartet concerts promise to be self-supporting. The condition is a most gratifying one, and, although the music public's duty can scarcely be called done until patronage sufficient to do more than merely meet present expenses is accorded, yet one can but congratulate Mr. Spiering on the success which he seems finally to have won through his determination and courage. He, too, has learned by the past years, however. He has learned that programs of string quartets alone will not find favor here, at least not yet, and he has wisely conceded to public preference, and now offers chamber music evenings varied in character.

"The first of these evenings attracted an audience of exceptionally choice musical quality to Music Hall last evening, and the size of the audience, as well as the appreciation it lent the performance, told that the seed sown in years past now are beginning to bear good fruit."

#### CHICAGO MUSICAL COLLEGE.

Many hundreds of students daily attend the Chicago Musical College, where inspiration and knowledge are gained. Among the pupils are vocalists and instrumentalists of exceptional talent, whose names are destined to become familiar to the world of music.

The great success of the Chicago Musical College's faculty concert, recently given in the Studebaker Hall, Fine Arts Building, has been referred to in a previous article. The program was of so excellent a character that it may well be printed in full:

Overture, Merry Wives of Windsor.....Nicolaï  
Orchestra (under the direction of Felix Borowski).  
Organ, Fantaisie in D.....Callaert  
Dr. Louis Falk.  
Vocal, Polonaise, Mignon.....Thomas  
Mabel Geneva Sharp.  
Piano Concerto, op. 20.....Wieniawski  
Maurice Rosenfeld.  
Reading, The Legend of the White Swan.....Parker  
Lillian Woodward Gunkel.  
Organ obligato, Vernon d'Arnalle.  
Orchestra, Albumblatt.....Wagner  
Vocal, aria, Di Quella Pira (Il Trovatore).....Verdi  
Charles Gauthier.  
Violin, Concerto No. 2, F sharp minor.....Vieuxtemps  
Walter Schulze.  
Vocal, duet, Parle Moi de ma Mere (Carmen).....Bizet  
Miss Sharp and M. Gauthier.

Artists who consented to assist Mrs. Luella Clark Emery at her class musicale on December 9 were Mrs. Aimee J. Richmond, soprano, and members of the Mendelssohn Trio.

On December 12 at the second ballad concert in the Music Hall, Fine Arts Building, under the auspices of the Clayton F. Summy Company, the artists who took part were Mme. Ragna Linné, soprano; Miss Elaine De Sellem, contralto; Claude Cunningham, baritone; W. C. E. Seeboeck, pianist, and Mrs. Nellie Bangs Skelton, accompanist. Composers represented on the extensive program were F. Lynes, Geo. L. Tracy, H. N. Bartlett, John A. Carpenter, Noel Johnson, Clayton Johns, Denza, De Koven, Elisa Mazzucato Young, Constantine v. Sternberg, Rachmaninoff, J. B. Campbell, Joseph Gahn, F. S. Hastings, Adolf Weidig, Mrs. Charles S. Hardy, C. Welleby, C. B. Hawley, W. C. E. Seeboeck, F. W. Wodell, Edith Swepstone, Susan Wearre Hubbard, Dudley Buck, Guy d'Hardelot and Grieg.

Herbert Butler, violinist, has been engaged to tour for ten weeks in recitals with Glenn Hall next season under the management of Dunstan Collins.

Among promising pupils of Mary M. Shedd, who teaches the American Method of Singing at the Auditorium Building, are Irene Briggs, Anna Rosengreen, Hazel Lucile Jameson, Harry Canevin, Hardie Pitzele, F. S. Bingham, O. Rohn, A. Rosengreen and L. Miller.

The recitals given recently at Aurora, Ill., by Birdice Blye Richardson, the gifted pianist, was commented upon as follows by the local press:

Mrs. Richardson's playing is marked by a grace and poetry of interpretation, a beauty of tone, a charm of expression and a perfection of finish that belong truly to the greatest artists.—The Aurora Daily News, November 20, 1901.

Thoroughly at ease, with a gracious and delightful personality, she charmed her audience with her beautiful and artistic playing. She plays with great expression and ease and repose that is astonishing when one considers the effects she produces. Her touch is clear

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and firm, and her technic leaves little to be desired. The program was varied enough to show her power, and the hearty applause and encores testified to the enthusiasm she aroused.—Aurora Daily Express, November 20, 1901.

On the afternoon of December 21, under the auspices of the American Conservatory, Kimball Hall, a Mozart-Haydn recital will be given by prominent members of the faculty.

The musical portion of the Arché Club's program of December 13 has been arranged by D. A. Clippinger, of Kimball Hall.

Genevieve Clark Wilson has given her exclusive management to Dunstan Collins for the balance of the present season and for the season of 1902-03.

For the third annual artists' recital of the Piano Students' Club, Freeport, Ill., Theodore Spiering and Maurice Aronson have been engaged to give a violin and piano recital.

Clara G. Trimble will sing with the Apollo Club, Denver, Col., on January 9, and at Kansas City on February 4.

That a city of Chicago's dimensions did not tender to the Pittsburgh Orchestra a more enthusiastic and spontaneous welcome may appear, to the uninitiated, to be a matter of surprise. But it must be taken into consideration that from the beginning of the year to the end of it, Chicago is fairly saturated with orchestral music. Likewise, it must be remembered that with their own conductor members of the local orchestra and subscribers to the regular series of local events are understood to be quite satisfied.

The two anniversary concerts given at the Auditorium on December 9 and to were under the local management of Charles R. Baker, who engaged not only the Pittsburgh Orchestra, but four soloists for these events.

William H. Sherwood interpreted Liszt's Concerto, No. 1, in E flat. Seldom has this artist played more brilliantly and with finer effect, though he was at some disadvantage, owing to lack of sufficient rehearsals with the orchestra. At the conclusion of the fourth movement he received an ovation and was compelled to contribute an encore.

"Home, Sweet Home," and "Auld Lang Syne" on one night! That was what we heard! For Victor Herbert introduced the latter as a theme in his somewhat noisy but "taking" "Auditorium Festival March," composed for the occasion, and the former was sung by Suzanne Adams as an encore. Since, on a former occasion, of similar nature, Madame Patti sang it at the Auditorium.

Now, if Miss Adams had sung "Home, Sweet Home," well she might be forgiven for introducing it. But she did not sing it well. The enunciation, expression, tone coloring—all were imperfect. And she embellished the final cadence of the last stanza with a high note, which seemed to be somewhat uncalled for. Her fine soprano voice was more effective in Verdi's Aria from "Traviata," but she seemed to be suffering from a cold. The orchestra gave selections by Wagner, Herbert and Tschai-kowsky. Victor Herbert conducted with characteristic spirit.

On the second night Mr. Herbert introduced to Chicago his symphonic poem, "Hero and Leander." Tschai-kowsky's Symphony No. 6, op. 74, and Wagner's Vorspiel, "Die Meistersinger," were the remaining contributions.

Sembrich sang the aria from Bellini's "Norma" and created such a furore that she had to give three encores. She was in superb voice, and her manner was more charming than ever.

Esther Feé played the first two movements of Bruch's G minor Concerto. The young artist was well received and enthusiastically encored. To be placed on such a program was a trial for any youthful violinist. Her playing illustrated that she possesses exceptional talent, and that before her undoubtedly lies a brilliant future.

Madame Bloomfield-Zeiser's concert at the Music Hall, Fine Arts Building, last evening was a great artistic achievement. An extended review of the remarkably comprehensive program, together with to-day's and to-morrow's glowing tributes in the Chicago papers, will constitute the first part of the next Chicago letter in THE MUSICAL COURIER.

To-day someone referred to Madame Zeiser as one "divinely gifted." This person must have been present at her recital in Chicago last night.

MAY HAMILTON.

### FRITZ KREISLER.

THE well-known violinist, Fritz Kreisler, arrived here a few days ago on the Etruria for his American tour, and there is every evidence of big success for him again this season. He will make his first appearance with the New York Philharmonic Orchestra on December 20 and 21.

Many are the stories of how the renowned violinist enraptured his fellow passengers one evening during the voyage, and the following, from the New York Herald of December 16, gives a true version of it:

Meanwhile the sea-worn Cunarder had found her pier and was leaning wearily against it—topheavy with Christmas mail and freighted with strange tales. One of these has to do with a violinist, who, during the voyage, entranced the saloon passengers with melody. When embarking at Liverpool there had floated aboard with him a story of a sweet-toned and ancient Stradivarius, an instrument for which the owner was said to have paid a fabulous sum.

Fritz Kreisler is the name of the violinist. Many of the passengers knew of him through having read of how he had come into fame on a happy night in Berlin, when Ysaye, famed soloist, had been unable to proceed, and Kreisler had continued the performance, winning many laurels and vast applause.

But it was around this noted Stradivarius of his that most interest clung. Violinists are many, but "Strads" are few, and although, as some cynic has observed, they derive their chief value from their rarity, there were none among the Etruria's saloon passengers who were not more than eager to hear strains from an instrument of such antiquity and renown.

So Kreisler was appealed to and Kreisler consented. The pleaders had thought it delicate to make no reference to the Stradivarius, urging only that they wished to hear the violinist, and when at the Saturday night concert he gave selections the entire saloon listened breathlessly, to cheer mightily at the end. And some were so affected that they spoke in emotional and broken words of that superb violin—an instrument that was so sweet toned and so witching. They might have been talking about that wonderful violin yet had not the artist innocently mentioned that his own was in some inaccessible place in the baggage room and that he had borrowed for the occasion a cheap, broken and spavined instrument from one of the stewards.

According to a Berlin telegraphic correspondent of the Staats-Zeitung, the concert of Paderewski in Posen proved a great national demonstration, a part of the receipts being given to charity. The same telegraphic dispatch states that the concert which took place on December 12 in Bremen was a great artistic success, but that on account of the high prices the hall was not crowded.

## Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, MASS., December 14, 1901.

ME. SARGENT-GODELLE, several of whose pupils were heard last winter at recitals and concerts, has just received many compliments for the work of one of her pupils, Robert C. Adams, of Boston. Recently he sang at a musical festival in Augusta, Me. He was splendidly received, and the Augusta papers had the following flattering things to say of him: "The first solo was sung by Robert C. Adams, and at once claimed the attention of the audience and chorus. His voice, a rare baritone, together with a supersensitive musical temperament, made his interpretation of the two delightful songs by Gertrude Beane most enjoyable. The hearty applause accorded him was a flattering compliment to his ability."

Madame Goodelle came to Boston last winter and has so thoroughly established herself in this city that she is at her Huntington Chambers studio both Wednesday and Saturday. The recitals given by Madame Goodelle's pupils last spring in Haverhill were spoken of as unusually excellent in every respect.

On Tuesday evening the members and friends of the Waltham Musical Club had the pleasure of hearing for the first time Homer A. Norris' new work, "The Flight of the Eagle," a musical setting of selections from Walt Whitman's "Leaves of Grass." It was performed under the direction of the composer. The assisting artists were Miss Laura Van Kuren, soprano; Robert Hall, tenor; Archibald Ellis, baritone, and Miss Edith Currie, accompanist. The music is spoken of as being delightful. Many musicians from Boston attended the concert.

Mr. Norris has already received several offers from out of town societies to perform the work, two or more of them being from New York city.

During the season Mr. Wilder will give a series of pupils' recitals at his studio on the first and third Monday evenings of each month. The third one, on December 16, will be given Miss Caroline E. Leinbach, assisted by Miss Florence E. Garvin.

At the New England Conservatory of Music, on Wednesday evening, the recital was given by E. Mahr's Quartet Class. Edson W. Morphy, 1899, first violin; George P. Chatterley, second violin; Albert J. Stephens,

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viola; Leroy P. Burnham, violoncello, assisted by Dionysio Cericola, clarinet.

Chambord Giguère, violinist, gave a recital, with the assistance of Miss Gertrude Walker, soprano, and Frank La Raine Chamberlain, flutist, under the auspices of the Daudelin School of Music, in Association Hall, on Tuesday evening. Mr. Giguère is laureate at the Royal Conservatory at Brussels.

Carl Faeltens recital in Steinert Hall, on Tuesday evening, was attended by a large and enthusiastic audience. The program, which was given last week in these columns, was a rare musical treat. Mr. Faeltens played in his usual charming style.

The prize of \$600 for an original work for chorus and orchestra, offered last year by the New England Conservatory of Music, not having been awarded by the judges, is again offered for competition.

The prize will be awarded for the best work for mixed chorus, solos and orchestra, with English text, either sacred or secular in character, limited to four solo parts, the time of performance to be from thirty to sixty minutes. The work may be in the form of a one act serious opera if the composer so chooses. The restriction to solo voices applies to principal parts, not to small parts which might be assigned to chorus singing. In case of opera, no objection is made to change of scene.

There are practically no limitations in regard to the size of the orchestra, except that it is not expected that any number of instruments unusual in symphonic orchestras will be used. A piano score and full orchestral score must accompany the work. The composer must furnish correct and complete orchestral parts if the conservatory arranges to give a public performance.

The competition is open to all composers, born or resident for five years in the United States. The judges will be George W. Chadwick, Prof. Horatio W. Parker and Frank Van der Stucken.

The establishing of "students' performances" on Monday evenings and Saturday afternoons at the Bijou has proved very popular.

The Dorchester Choral Society will give its fifth concert on December 17, in Whiton Hall, Dorchester Woman's Clubhouse.

William H. O'Brien, of East Boston, is to be the soloist at the municipal concert in the new Dorchester High School December 19.

The mid-winter concert of "The Singers," of Newton Centre, will be held at Bray Hall on December 19. The program will include Max Bruch's "Flight of the Holy Family," a portion of Gounod's "Missa Solemnis," and a

Christmastide motet, composed by the conductor of the club, George A. Burdett.

Kubelik is to give his Boston audience on Wednesday afternoon, January 1, a program exclusively devoted to the compositions of Paganini. No violinist of the present century has attempted such a task as Kubelik has set himself in this announcement, and Boston is the first American city to hear Kubelik in such a program.

The program for Miss Lunde's concert on Tuesday afternoon is announced as follows:

Schwanenlied ..... Hartmann  
Die Lorelei ..... Liszt  
Frühlingsgruss ..... Decker

Etude, op. 36 ..... Arensky  
Valse ..... Rachmaninoff  
La Jongleuse ..... Moszkowski

Miss de Olloqui.  
Sommernatten (Summer Night) ..... Moller  
Traet (The Tree) ..... Lassen  
Lokkeleg (Luring Calls) ..... Lassen  
Mens jeg venter (While I Wait) ..... Grieg  
Hyttene (The Hut) ..... Grieg  
Seraillets Have (While I Wait) ..... Sjögren  
Hun er Min (She Is Mine) ..... Winge

Miss Lunde.  
Tarantelle, Venezia e Napoli ..... Liszt

Miss de Olloqui.  
You'll Love Me, Won't You? ..... B. E. Wolff  
Mot Kvæld (Twilight) ..... Agathe Grondahl  
Rav (Amber) ..... Sinding

Norwegian Folk songs—  
Kunen fra Hallingdalen (Calling the Cows) ..... —  
Kari Knudatter ..... —  
Miss Lunde.

A morning with Italian composers was given Friday morning before the Chromatic Club. The program included selections from Vannuccini, Verdi, Viotti, Mattei, Tosti, Rossini and Scarlatti. The vocal numbers were given by Miss Dietrick and Miss Castle, both of whom recently have studied with Vannuccini in Florence. In a concerto by Viotti Dr. J. A. Jeffrey took the piano part, and the violinist was Miss Velezny, a young Russian girl in her teens. An impromptu contribution to the program was that of Mrs. Edith Noyes Porter, violinist, who, by invitation of the president of the club, Mrs. Richard Hamlen Jones, who presided, played her own compositions, "European Sketches." The Chromatic Club, which numbers about sixty members, with several honorary members, is now in its fifteenth season of musical work. At other meetings this season there will be a Polish-Bohemian morning, one of British music, a German day, a Scandinavian morning and one for compositions by American writers, as well as a French morning. The series will close, after a morning devoted to Russian composers, with a meeting given over to the works of Liszt and Wagner.

A recital of church choral music, sung à capella by fifty voices from the Boston Singing Club, under the direction of H. G. Tucker, was given on Thursday evening,

at the home of Josiah Bradlee, on Marlboro street, in the course of which three new compositions of Mr. Bradlee's were sung.

#### RESIGNATION OF M. GUILMANT.

RESPECTING the resignation by M. Guilmant of his position as organist at La Trinité, we glean the following from the Paris papers:

"This event will not astonish those who know how strained for many years have been the relations between the curé of the parish and the organist. The strain went on till a rupture took place. We will not enter into detail of all the proceedings of the curé of La Trinité; we mention only that for the maintenance and repairs of the Cavallé-Coll organ he made arrangements absolutely contrary to the desires of M. Guilmant, who was not even consulted. Quite recently this singular clergyman has shown such a want of regard and such a forgetfulness of the most elementary conveniences that M. Guilmant, to protect his self respect, did not hesitate to send in his resignation.

"While we regret that his premature resignation deprives the congregation of La Trinité of one of their great enjoyments, we cannot but approve the determination of the eminent professor of the Conservatory. Let us hope that he will give the public compensation by resuming his series of organ concerts at the Trocadero, and by opening occasionally to his friends the door of the temple of music which he has erected at his residence at Meudon.

"M. Ch. Quef, who for more than two years has been choir organist, has been called to succeed M. Guilmant. We congratulate him sincerely. M. Ch. Quef will be succeeded at the choir organ by M. André Coedes-Mongin, hitherto organist of Saint Len."

JEANNETTE DURNO.—The *Daily Northwestern*, of Oshkosh, Wis., printed the ensuing appreciative estimate of Jeannette Durno's recital, given there recently:

The young ladies of the Congregational Church builded perhaps better than they knew when they selected Miss Jeannette Durno and her piano as one of the numbers on their lecture course. It was not alone because the piano recital last evening gave real pleasure to music lovers, but because it showed the possibilities of this kind of entertainment to an audience nine-tenths of whom would have stayed at home under the ordinary conditions of an advertised concert, but who, being present, were moved to a reasonable degree of enthusiasm by the excellent playing of this highly endowed young woman, and who may be moved thereby to help to remove the stigma that has rested over Oshkosh as being a "dead town" for professional musicians. Miss Durno is an attractive young woman, musical to her finger-tips, and with an abundant technic. It is interesting to know how a great teacher will impress his methods and style upon his pupils. No one who is familiar with the mannerisms of Leschetizky, the greatest of piano teachers, could fail to see that here was one of his pupils, and a good one, too.

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# Greater New York.

NEW YORK, December 16, 1901.



MARIE CROSS-NEUHAUS bade a hundred guests to her suite of studios on Sunday night, and none neglected coming. Madame Newhaus presented the following artists: Mrs. Zillah Pratt, Miss Beatrice Fine, Miss Jeanne Arone, Miss Bessie Bonsall, Miss Ida Simmons, Oley Speaks, Robert Hosea, Frederick Hoffmann, with Miss Henriette Weber, Miss Emilie Illsley and F. W. Riesberg at the piano.

All these singers are either artists of present high standing, or of coming importance. Their French diction they have gained from Madame Newhaus, an authority, and the general elegance and finish of style come from her. This was the program:

Zigeunerweisen	.....Sarasate
Mr. Hoffmann.	
Aus Meinen Grossen Schmerzen	.....Medcalf
Soupier	.....Franz
Bemberg	
Fantaisie, F minor	.....Chopin
Miss Simmons.	
Prologue (I Pagliacci)	.....Leoncavallo
Mr. Hosea.	
Toujours à Toi	.....Tchaikowsky
La Bohème	.....Puccini
Miss Fine.	
Mon cœur s'ouvre à ta voix (Samson et Dalila)	.....Saint-Saëns
Miss Bonsall.	
Andante con moto (Concerto, G minor)	.....Mendelssohn
Mr. Hoffmann.	
Je suis encore tout étourdie (Manon)	.....Massenet
Miss Arone.	
The Quest	.....Eleanor Smith
Had a Horse, a Finer No One Ever Saw	.....Old Hungarian
In Maytime	.....Oley Speaks
Mr. Speaks.	
Humoresque	.....Dvorák
Des Ailles	.....Godard
Miss Simmons.	
Elégie (violin obligato)	.....Massenet
Miss Bonsall and Mr. Hoffmann.	

The audience listened with appreciation, and Madame Newhaus received many compliments on her studio musicale. Among those present were Mr. and Mrs. W. D. Ellis, Mr. and Mrs. Gage Tarbell, Mr. and Mrs. Olin D. Gray, Mrs. Alexander Striker, Mr. and Mrs. C. C. Murphy, Dr. and Mrs. Jamison, Miss A. L. Amendt, Mr. and Mrs. Mitchell, Mr. and Mrs. Henri Gargan, Mr. and Mrs. Sylvester Blood, J. H. Beggs, Mr. Trisidder and many others.

The Rescue Society furnished an audience, which for total lack of sympathy reminded one of a gathering of a religious sect, utterly unused to a musical performance; this at the Astoria Gallery one afternoon last week. These people sat there utterly subdued, either by their surroundings or their ignorance of music. It made it hard for the performers, who gave the following program:

Violin soli—	
Andante Religioso	.....Thome
Mazourka	.....Wieniawski
Claude Trevlyn.	
Soprano solo, Thou Brilliant Bird	.....David
Miss Zella Platt.	
Piano soli—	
To the Spring	.....Grieg
Shadow Dance	.....MacDowell
Miss Ysabel Kearsing.	
Contralto soli—	
Beneath the Stars	.....Russell
No One Saw at All	.....Loewe
Miss Dorothy Taylor.	
Violin solo, Polonaise de Concert	.....Wieniawski
Mr. Trevlyn.	

Soprano solo, Waltz, from Romeo and Juliette	.....Gounod
Miss Platt.	
Piano solo, Ballade in A flat	.....Chopin
Miss Kearsing.	
Contralto song, Love Stanzas	.....Flegier
Miss Taylor.	
Violin obligato by Mr. Trevlyn.	
Miss Bertha DePew, accompanist.	

The participants were all from the Metropolitan School of Musical Art, Louis Arthur Russell, director, and some excellent music, well performed, comprised the afternoon's doings. Trevlyn plays with understanding and intelligence, though lacking in warmth of temperament. Miss Platt sang the David "Thou Brilliant Bird" transposed down to F with flexible voice and good taste, and Miss Kearsing, pianist, played Grieg's "To Spring" especially well. Miss Dorothy Taylor has a beautiful voice, sings with superior musical taste and warmth of expression, and did Smith's "The Quest" with real artistic fervor. She ought to beware of the constant tremolo, however. Apart from this, her singing was well nigh perfect, her low A and enunciation admirable in every respect.

Eleanor Page Spencer, a child pianist of Chicago, a pupil of Mrs. Cheney, was the beneficiary of a well arranged recital which occurred at the home of Frank S. Hastings last week, other participants being Francis Rogers and Dr. Gerrit Smith, with Mrs. C. B. Foote at the piano. The twelve-year-old girl, who is a normal, happy faced child, plays well. The snap and style of her playing of a Prelude (in B flat, from the Clavichord) by Bach, and the understanding and musical interpretation of a Scarlatti Sonata were equally astonishing. Later she played some Chopin numbers, finishing with a group of modern composers, these numbers: "Valse Lento," Schütt; "Serenata," Mason; "Pas des Amphores," Chaminate; "Wanderer" and "Butterflies," Grieg; and "Spinning Song," Mendelssohn.

This girl should be heard of in the future, given health and continued study; talent, taste and technic she has already, and right there so many prodigies stop.

Mr. Rogers lent agreeable variety to the afternoon by his refined singing, Sidney Homer's beautiful song, "Thy Voice Is Heard," suiting him well. This is a song worth the doing, dramatic, modern music, full of ardor, seemingly spontaneous throughout. If Homer continues, he will rank with the best of American composers, as his wife, the dramatic soprano, Louise Homer, is already among the leading sopranos.

Dr. Gerrit Smith played the Bach Toccata and Fugue in D minor on the surprisingly full-voiced organ with effect and brilliance, and the beautiful house was well filled with interested listeners.

One of the most delightful events in the musical world was Edwin Lockhart's reception on Wednesday, from 4 to 11 o'clock, at his studio. Mr. Lockhart numbers among his friends many prominent people, musically, artistically and socially, is an ideal host and has the faculty of gathering about him a brilliant assemblage. He was assisted in receiving by Mrs. Crossmond, Miss Crossmond, Miss Shepard, Mrs. Charles Stone, Mrs. McInnerney, Mrs. I. Taylor, Miss Cole, Mrs. V. Leonard, Mrs. Meyer, Mrs. Bringolf, Mrs. E. Buckout, Mrs. F. Hanford. Many artists contributed to the enjoyment of the occasion. Among others, Mrs. Jennie Hall, Madame Buckout, Leigh Pepi, the boy contralto; Miss Topping, the new Canadian pianist; Mrs. Jessie McC. McInnerney in her cantillations,

and William De Nike, 'cello. Mr. Lockhart himself sang a number of songs in his usual brilliant manner, and while listening one could not wonder at his success as a soloist both here and abroad. His friends find cause for congratulation in his decision to remain in America instead of entering the field of grand opera in Paris, where flattering offers were made him. His decided preference for teaching and unusual talent may account for his marked success in that capacity, while his late excellent contributions to magazines are bringing him national prominence. Altogether this young Californian has earned for himself an enviable position in musical circles in New York city. Since his engagement as bass soloist at Holy Trinity Church his voice has been an attractive feature of the service.

The Gounod Choral Society, Emilio Agramonte director, gave Anderton's "Wreck of the Hesperus" at Grace M. E. Church Friday night, with Effie Stewart, soprano; Mrs. Pearl Benham-Kaighn, alto; George W. Jenkins, tenor, and Julian Walker, bass; also Saint-Saëns' "Christmas Oratorio." The works were well done, the soloists all of artistic stature. A new singer is Mrs. Kaighn, the contralto, who sings in good style, reliable and sympathetic.

Kate Stella Burr, the regular organist of the church, played the accompaniments.

Mrs. Babcock and Mrs. Ingersoll were at home at their Carnegie Hall studios Saturday afternoon. A throng of people listened to Miss Demorest, alto (Scotch songs in costume); Mrs. Elizabeth Leonard, Miss Clara Weinstein, soprano; W. N. Seales, Jr., bass; Percy Hemus, baritone; Samuel Siegel, mandolin, and Master M. Shapiro, violin, with Miss Burr and Messrs. Briggs and Warner accompanists. A large social contingent was present and some of the participants found engagements at once.

Abbie Clarkson Totten, the soprano, gave a concert at Y. W. C. A. Hall, 72 West 124th street, last week, assisted by Misses Florence Mackwood, reader; Sara De Fenton, Alice Saxby Hall; Conrad Wirtz, piano soloist, and Dr. F. Nice, violin.

Mrs. Totten has a light but carrying quality of soprano voice, and sings brilliantly. Mr. Wirtz played a Bolero by Chopin, the same composer's Berceuse, and an Impromptu by Poldoni. Wirtz plays with musicianly interpretation and brilliantly as well, and the concert giver made a success of her affair, as she always does.

Estelle Blumenfeld is a young soprano of decided merit, combining full and sweet voice with charming presence, every inch a lady. She is available for church and concert, and some church will find in her an excellent soprano.

Anne Wright Comstock is another young singer, a contralto, of most promising voice, who recently sang for a gathering of musical folk some sacred music. "Eye Hath Not Seen" was sung with tasteful expression, and Allitsen's "Like as the Heart Desireth" she did well indeed. As she has experience, and is ambitious and seems intelligent, she should have a future, for she certainly has the first essential—voice.

Edward Bromberg has been solo baritone of the West End Synagogue four years past; also sang at Yonkers for several years, coming to Calvary M. E. Church in the

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spring, and graduating from there to the Brick Presbyterian Church, where, under S. Archer Gibson, he finds the work most congenial. He is singing in concerts, teaching, &c., and has well won the high position he has attained in comparatively short time. Allied to a voice of carrying power and nice quality, Bromberg has gentlemanly appearance and modest demeanor to his credit, and all these things count in the hustle of New York musical life.

J. Warren Andrews announces a series of five organ recitals by students at the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, on alternating Thursdays, December 19, January 2 and 16, February 6 and 20, at 4 o'clock. December 19 Alfred Willard, organist of St. Mary's P. E. Church, of Burlington, N. J., gives the recital, assisted by Miss Cornelia Marvin, the alto of the church.

#### Francis Rogers.

FRANCIS ROGERS, the baritone, on December 4, gave a song recital in Boston at Steinert Hall, and on December 10 repeated the program in New York at Mendelssohn Hall. A notice of the New York concert, with program, is to be found in another column. We append here some of the many favorable press notices of his work:

Mr. Rogers has been heard here before, but never to the same advantage that he appeared yesterday. He was in splendid voice and showed such charming sympathy with each number that even the well-known and slightly worn songs sounded fresh because of his earnest and thoughtful interpretation.—New York Sun.

His work always shows evidences of careful study of the content as well as the musical phraseology of each song. He treats both words and music with deference, and he enunciates so that the text is intelligible to the listener. \* \* \* He sang the Brahms song, whose subtle essence is so easily missed, with much finish.—New York Times.

Mr. Rogers sings as one who loves his art.—New York Evening Post.

His enunciation and vocalization are good, and he succeeds in "getting into" his song as few singers of his experience do.—New York Commercial Advertiser.

Sophisticated observers will best appreciate the fact that the more professional element in this audience stayed from the opening to the closing numbers. Professional courtesy alone would hardly explain that.—New York Evening Sun.

Mr. Rogers has a very resonant and freely emitted baritone, and careful schooling enables him to keep his beautiful voice well under control. He sings with understanding and taste.—New York Staats-Zeitung.

His voice is placed well forward, his diction is clear and his interpretations always artistic.—New York Evening Telegram.

That he was the possessor of a high baritone voice of fine quality, also of good taste, intelligence, dignified purpose and sincere feeling, his recital two years ago demonstrated. All these admirable qualities were again brought to notice on Tuesday, and also the gratifying proofs that some technical slag which then adhered to the fine metal of his art had been put aside. He reads his texts painstakingly and intelligently in all languages, and his enunciation is delightful.—New York Tribune.

Mr. Rogers has a smooth and sympathetic voice, a clear enunciation, an understanding of the purport of what he is singing, and his presentation of a list of German, English and Italian songs was perfect enough to justify the constant applause of the large audience. In these days, when foreign vocalists enter the American concert field with all the prestige of European reputation, it is a pleasure to find an American artist who can vie with them in almost every school of vocal art. Mr. Rogers' program was sufficient to prove a versatility far above the average, and not only his enunciation, but his comprehension of the spirit of the different schools of composition, made his recital delightful in every number.—Boston Advertiser.

Mr. Rogers grows in the right way. He has made a notable advance in his art.—Boston Herald.

His selections, without exception, were given with fine effect, both vocally and artistically.—Boston Post.

Mr. Rogers sang December 16 at Mr. Bagby's concert at the Waldorf. Ternina and G  rardy were the other soloists. He makes his first appearance with the Philadelphia Orchestra at Trenton, N. J., December 31.



THE BERTHOLOTT,  
125 MARYLAND AVENUE, S. W.,  
WASHINGTON, December 7, 1901.

#### Jasper Dean McFall.

JASPER DEAN MCFALL, whose picture appears in this column, is one of the busiest vocal teachers in Washington. He is one of the few teachers who devotes himself to the development of the voice in all its essential points.

A day recently spent in his studio proved most instructive and enjoyable. Here were pupils in all stages of development, from the beginner to the advanced singer. When the pupil first enters the studio Mr. McFall takes note of the deficiencies in his tone production. The art



JASPER DEAN MCFALL.

of pure vocalization is so rare now that he finds much to correct. The lesson of each pupil in turn is devoted to the correction of the most prominent defect in that particular voice. Mr. McFall is quick to detect a flaw and as quickly finds a remedy for the same. He has a distinct aim in view according to individual needs, hence his pupils all possess individuality.

Many of Mr. McFall's pupils come from different States in the Union, and in addition to these he has a large Washington contingent. A number of these are engaged in church work, and some are successful concert singers, of whom THE MUSICAL COURIER will hear more in the future.

Last, but not least, Mr. McFall is himself one of the most popular singers in Washington. He has a superb baritone voice, which he handles with consummate skill and artistic ease.

#### Don't Distribute Free Samples Too Often.

A courteous young man called here to represent the Euterpe Musical Society. The object of his visit was to politely disagree, on behalf of his own society at least, with

insinuations made in this column to the effect that musical clubs, which made it a practice to invite professionals to perform gratuitously at their concerts, were largely responsible for the bad business conditions prevailing in the Washington concert field.

He pointed out many advantages to the professional artist of singing or playing before a "Euterpe Musical" audience. One was its value as an advertisement. An artist performing here would be surrounded by amateur talent, and would thus appear in a most favorable setting. Another advantage was to be found in the fact that the members of the Euterpe Musical Club always try to assist artists who appear on their programs, either by helping the sale of tickets for the artist's concert or by some similar act of thoughtfulness and consideration.

Being personally acquainted with several members of this club, I have no doubt that they do what they can in this direction, but, aside from personal and individual considerations, the aspect of the question remains unchanged. To you in New York the situation will appear a novel and unusual one.

It is a fact that there are nearly as many musical clubs here which invite professionals to "help us out just this once," as there are days in the week. These clubs are composed of people who are perfectly able to buy their concert tickets. I know certain faces that are to be seen always at these free concerts, and that never are seen at paid concerts. The argument is patent enough, as it is only a statement of facts, and I am positive that this is the principal cause of the large losses sustained in Washington by the majority of concert givers of highest rank. Perhaps the fault is to be laid at the door of the musicians, instead of the clubs. At least it may be said that clubs which make some return, even if not a financial one, may be the less blameworthy. However, if musicians were bound by common consent not to perform gratuitously except for charity, it can readily be seen that the musical public which already exists would be obliged to satisfy its craving for good music by buying tickets.

If there are plenty of artists to be had without remuneration, I suppose it is all right for clubs to exist for the purpose of inviting them. The poor, foolish musician again! Then there is no particular use in taking up the cudgels for indifferent people. Two or three musicians have expressed their approval of the attitude of this paper on this subject, and there it has ended. So the matter had better be dropped. There are many estimable people in these clubs, and they are doing much good. The Euterpe Musical Club has engaged Mr. Heimendahl, of the famous Peabody Institute, Baltimore. He will direct future concerts and will "edit" the future programs. I don't see why offense should be given to these good people as long as no good will come of it, and so for the time being instead of considering what were best to be done to aid the struggling artist, it were well to devote ourselves to a study of what will be of greatest assistance to the poor, struggling musical clubs.

Should the members of a successful string quartet be over fifty years of age? This question occurred to me while listening to "The Ladies' String Quartet," a new organization, composed of four clever, energetic young women, who all appear to be under the age of eighteen. The concert took place last Tuesday at the Washington Club, and the way they livened up staid old Mozart with their fresh, buoyant enthusiasm was a thing not easily forgotten. If Mr. Meagles had been there we should doubtless have heard his kind voice ringing out: "Count four and twenty, Tattycoram." But he wasn't, and so the impetuous young things delighted us with their rashness and freshness, even if they weren't quite able to settle down into the stolidity of old age. The quartet performed three good string pieces of Ernest Lent's, in which form of composition Mr. Lent seems to be successful. Mr. Duffy sang acceptably. Miss Mason accompanied.

The Rakemann String Quartet established a reputation for itself last year. There is no doubt this reputation was

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well deserved. Mr. Rakemann presented some good novelties last year and he otherwise conducted himself in an approved manner, at least on several occasions. It will, therefore, be somewhat of a shock to the sensibilities of the dear people who think it is the critic's duty to say only pleasant things, when it is here set forth that the first concert of that organization last Wednesday acted upon the nerves of your correspondent much in the same way that a nutmeg grater acts upon the rind of the fragrant lemon.

The blame for this is not to be put upon the three able gentlemen who assist Herman Rakemann in making up his string quartet. They did as well as they could under the circumstances. Now if this string quartet were a theatre orchestra, the concert might have been acceptable. Mr. Rakemann plays in orchestras to a considerable extent. He is considered by directors a good leader of the strings, because he presses down his bow as hard as he can and plays in a determined manner to lead along the stragglers. The first year I was here he used to play ahead of time in his string quartet so as to make the others play in time. And who were these others? Why, they were our excellent 'cellist Ernest Lent and two other good players. Mr. Rakemann makes a mistake when he tries to pull such men up to time. He mistakes the occasion and the place. It is all right in a theatre orchestra, perhaps, when there has been no time to rehearse; but the idea of disturbing the soothing and restful character of chamber music in this fashion is nothing less than barbarous. I do not find myself able to narrate much else which occurred at the concert because of the jarring of my nerves occasioned by the sight of Mr. Rakemann sitting alone and facing his three colleagues, who were drawn up opposite him like a class at school in the last piece, a piano quintet by Max Lewandowsky. The first theme, as Mr. Rakemann played it, was "Saw-Saw-Saw-Saw. You've got to get this right; do you hear?" The second theme varied slightly from the first. It was "Saw-Saw-Saw-Saw. Here, there, Mr. Villalpando, come in with that 'cello part." And the next subject was "Saw, scrape, saw, scrape. Mr. Finckel and Mr. Welti, I will move my head back and forward with a jerk so as to beat time for you. I know you can't do it for yourselves."

Fortunately I was saved from complete prostration by the excellent piano work of Miss Alice E. Burbage, formerly a correspondent of your paper. She played her part at short notice, substituting for S. Monroe Fabian, and she played it well. Mrs. W. L. Wilson, the vocalist of the occasion, has a beautiful voice, but is unfortunate in her manner of using it. She was enthusiastically applauded, and responded with an encore. E. F. Droop accompanied her in good style. A King quartet was played; also compositions by Edward Bergenholtz.

Mrs. Florence Hill Hormess and Miss Burbage are planning an out of town recital.

Henry Xander will present one of his excellent programs at the Saengerbund on Sunday. The concert is too late for insertion in this issue.

Anton Kaspar, the violinist, has been heard here in a recent musicale. He is now booking engagements for the remainder of the season. Mrs. Kaspar returns from Europe this month.

Lecturer Tomlins was in town Friday.

WASHINGTON, December 14, 1901.

Whenever a public Saengerbund concert is given I ask myself the question: "How does Henry Xander manage to secure always the best talent, and only the best, for his concerts?" I have asked him this question in vain. Perhaps the reason of his silence is that the secret if given away would become common property. Artists come here from Europe, New York or Chicago and play at a Saengerbund concert, and they always play well. Other artists

come to other concerts and their playing is good, indifferent or poor, as the case may be. The answer is probably to be found in the fact that Mr. Xander is a good business man, in addition to his other qualifications. He knows how.

The concert on Sunday night was successful from every standpoint. The "scratch orchestra" played almost as well under Mr. Xander's leadership as if it had been a permanent affair. The chorus singing showed the results of careful training, the compositions were well received, Mr. Xander's "Jubelklänge" (given here for the second time), words by Frank Claudy, being well received. Estelle Liebling sang her songs in a voice which charmed by its sweetness and delicacy, and Max Bendix acquitted himself creditably. It was another wholly successful concert to be added to the long list of Saengerbund triumphs. The principal numbers on the program in addition to Mr. Xander's composition were part of the Mendelssohn Violin Concerto, the "Indian Bell Song," Sarasate's arrangement of the Chopin Nocturne, op. 27, No. 2, and Johann Strauss' "Wein, Wein und Gesang," with words by J. Weyl, for chorus and orchestra.

The rush of material at this season makes it impossible for me to describe the other concerts of the week at this time.

BERENICE THOMPSON.



WILLIAM BAUER.

THE Leonora Jackson company, after three weeks of success in the New England States, from Hartford, Conn., to Augusta, Me., are now on their way West, en route to the South and Pacific Coast. Miss Jackson's supporting artists prove prime favorites and are winning their share of the laurels. The Portland (Me.) Express spoke as follows of Mr. Bauer: "William Bauer, the pianist, immediately established himself as one of the foremost concert pianists of the day. He was enthusiastically recalled."

GREGORY HAST.—Gregory Hast has been successful in arranging a postponement of his European bookings, that he may accept some very important engagements just after the holidays on this side of the water. He will be obliged to sail January 25, however, in order to reach England in time to commence a tour beginning the first week in February.

Mr. Hast's rare art and delightful voice have been accorded cordial appreciation by press and public, and the widespread demand for his appearances has caused him to defer his return to Europe, the more because his engagements on the other side extend through March, 1903, and will prevent his return to America next season.

Aside from his other engagements, arrangements for Boston recitals are nearly completed for Mr. Hast, and he will probably give another in New York before sailing.

#### FREDERIC MARINER.

TO learn of the continued success of Frederic Mariner in his new venture as director of the Bangor Piano School gives pleasure to pupils, friends and musically interested people.

Mr. Mariner, during the last ten years in New York city, did much for the cause of music that brought his name and fame to extend into nearly every State in the country, and now that he has chosen to return to his native State, occasional notices of his continued advancement and devotion to the art of teaching pupils how to play are sure to be read with interest.

The Bangor Daily News of December 13, 1901, speaks in highest praise as follows of the Thursday afternoon recitals, originally started by Mr. Mariner in New York and being continued in Bangor:

The largest audience of the season attended the regular weekly recital of the pupils of the Bangor Piano School on Thursday afternoon. The concert began promptly at 4:45 o'clock, and nearly an hour before this time every seat in the suite of rooms occupied by the school on the seventh floor of the Morse-Oliver Building was taken, while the corridors and stairways were blocked with people unable to gain admittance. It was one of the largest audiences, in fact, which has ever attended an amateur musicale in this city.

The program was as follows:

Kermesse .....	Gounod-Saint-Saëns
Clochette du Convent.....	Arthur Beaupre.
Courante .....	Agnes Additon.
Caprice .....	Bach-MacDowell
.....	Miss Frances Weston.
Caprice .....	Dorrie Robinson.
Little Story.....	Virgil
Etude .....	Virgil
.....	Estelle Beaupre.
Valse Caprice.....	Bosc
.....	Minette Chick.
Andante .....	Beethoven
.....	Bernice Brann.
Waltz .....	Liebrand
Scherzino .....	Schumann
.....	Arthur Beaupre.
Romance .....	Wagner-Liszt
.....	Miss Lura Swett.
Courage .....	Virgil
.....	Carl Maxfield.
Souvenir Waltz.....	Ducelle
.....	Earl Anderson.
Minuet .....	Bach-MacDowell
.....	Miss Grace Tupper.
Southern Lament.....	Arron
.....	Sidney Jones.
Waltz .....	Chopin
.....	Arthur Beaupre.

Miss Frances Weston, whose ability as a singer is well known, was heard to advantage in the "Courante" number, by MacDowell, proving herself to be a pianist of more than ordinary ability. The Chopin waltz by Arthur Beaupre, a piece played by the young musician several times during the past few weeks, was given in a manner which left very little to be desired.

To attempt any criticism of the others would be unfair, since to mention the many interesting features would be to reprint the name of everybody on the program, and to pick out the best but a matter of opinion.

A New Year's reception will be held on the evening of January 1, 1902, and all interested in the cause of music are cordially invited to attend.

MRS. MORRILL'S MONTHLY MUSICAL.—This occurred last Thursday evening at the Chelsea, when a goodly company listened to the singing of some of the Morrill pupils, among them Mrs. St. John Duvall, of Richmond, Va.; Mrs. William Innis, of Yonkers; Miss MacGregor, Mrs. E. E. Hand, of Brooklyn; Mrs. Morrill also favoring the listeners with some classics. Intelligence, breath control, thorough understanding of the spirit of music, and clean enunciation characterize the singing of those who have the right hold on the Morrill method. Mrs. M. Beardsley, of Brooklyn, played some tasteful piano solos, among other things the Schumann "Ave" from the "Carnival" and the "Czardas," by Joseffy. Her playing was much enjoyed by all. Those privileged to attend the Morrill musicales may always count on hearing none but good music, well performed.



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## PADEREWSKI IN HAMBURG.

PADEREWSKI'S CONCERT ON FRIDAY, NOVEMBER 1, 1901.

"AS unfortunately the widely felt wish to hear Paderewski's significant piano playing once more in one of our important concerts had to remain unfulfilled in consideration of the exorbitant external demands which were made, the artist, in response to the repeated invitations extended him, decided to undertake an evening recital. Hamburg sees within her walls all prominent personalities, and so even a Paderewski may not hold aloof. Since October 25 and November 1, 1889, and the memorable evenings on which Paderewski appeared with the Philharmonic and the Zajic Quartet, respectively, so long a time has elapsed that we were justified in looking forward with the keenest anticipation to the reappearance of the brilliantly gifted artist, who is now in his forty-second year.

"The program of the concert began with the playing of Bach, habitual with virtuosi. But it was not the transcription of an organ piece, but the piano work, Chromatic Fantasia and Fugue, which formed the opening number. Then appeared Beethoven (Sonata, in C minor, op. 111, 1822); Schumann's Sonata in F sharp minor (op. 11, 1833-5); Chopin's Ballade in F minor, two Studies, Nocturne in G, Waltz in A flat major (op. 42), Waltz (op. 64, No. 2). Polonaises in C sharp minor and A flat major, a Nocturne by the concert giver, and various pieces by Liszt (two rhapsodies, &c.).

"Paderewski is one of the most distinctive phenomena on the horizon of interpretative art. An eminent virtuoso! In the conception of an art work completely subjective, in reproduction instinct with genius. Highly interesting was everything that Paderewski did, even to his playing of Bach and Beethoven, in which the temperament, the unbridled passion, the juxtaposition of contrasts without gradation were conspicuous. The mighty Sonata of Schumann afforded an artistic treat in its performance, which remained an inimitable effort of genius. Obviously Schumann's romanticism finds a ready response in Paderewski's sensibilities. Everybody was wound to enthusiasm by his playing of Chopin, which was glorious, especially in cantabile passages. Though even here one cannot always unreservedly indorse his conceptions, one must yet admit that the way in which the G major Nocturne, the C sharp Waltz, the G flat major Study were represented offered many new, hitherto unfamiliar points of view. Chopin himself allowed many variations in the performance of his creations. When Alfred Jaell and others—and Rubinstein not the least of them—exhibited peculiarities in their phrasing of Chopin, the world was highly incensed. Since those performances people think differently, and will not seriously take it amiss in one who has a special gift for the interpretation of Chopin if he follows the bent of his own conception in this case, when the genius of the creator conditions the genius of the interpreter. After the respectable Nocturne in B flat major of his own composition the floodgates of titanic virtuosity were opened once more, and still more notably than before in the performance of the Liszt pieces. Paderewski's octaves, his glissando, his bravours are phenomenal. A Rosenthal, and whatever the names of them all may be, must lay down their arms here on the field of virtuosity before Paderewski. One is less sensible in the case of Paderewski than with others, and especially in a large, well filled hall, of the forcing of the tone, which, however, occasionally asserted itself in a double fortissimo. As regards plasticity of expression, the highest achievement yesterday was in the Sonata of Schumann; as regards perfection of technic the highest point was reached in Chopin's A flat major Polonaise, and the two rhapsodies (No. 10 and No. 6) of Liszt. The enthusiasm evoked by all the performance reached the highest point."—Hamburger Fremdenblatt, November 3, 1901.

## PADEREWSKI'S CONCERT.

"The Hamburgers—the Hamburgers who are denounced as cold-blooded—were yesterday, for once in a way, quite beside themselves. In the "Konventgarten" there was an enthusiasm such as I have not experienced since the days of Rubinstein. People yelled, cheered, hurraed and raved. And what artist was it that had brought about this thing? Ignaz Paderewski, beyond question the first, the greatest pianist of the day. All the others, whatever their names may be, even the biggest of them, sink into insignificance by the side of Paderewski, for after all they lack the genius which he, and he alone, possesses. A little of the demon, a little of the poet, dwell side by side in the artist nature of Paderewski. Hence he never degenerates into brutality even in the display of the most elemental strength, and never into sentimentality in the most ethereal pianissimo passage.

The chief magic of Paderewski's playing probably resides in his touch, which is capable of a quite uncanny gamut of modifications. Paderewski belongs to the very elect of those who can extract tone from the root, the keyboard. Paderewski sings on the piano better than many a diva in her throat, and there, at the outset, he differs mightily from the latter day virtuosi who in cantilenas almost always squeeze out and jerk out the tone. Well, is Paderewski, then, no virtuoso? Certainly not in the ordinary sense of the word, for even when Paderewski is playing Liszt and Rubinstein the splendidly subtle artist in him dominates the mere virtuoso. That even genius can sometimes go astray I saw once again in Paderewski's reading of Beethoven's C minor Sonata, op. 111. In spite of considerable lack of clearness, due to abnormal use of pedals, in spite of much hurrying in the second movement, yet a mighty note of true greatness sounded through the performance. Schumann's phantastic, but in its phantasy too unrestrained, Sonata, Paderewski played also with audacity of purpose, brilliantly and like a true musician. But Paderewski did not find himself quite in his element till he interpreted his fellow-countryman, Chopin. I have never heard Chopin played like that—it was truly poetry in sound.

"The brilliant A flat major Polonaise formed—with the Nocturne by himself as connecting link—the transition to Liszt. Paderewski, the finely gifted composer, with two great modesty chose only this one piece of his own, which I regretted the more as it is not one of the most valuable.

"With Liszt Paderewski could give free rein to his fervidly glowing temperament. Here he displayed absolutely bewildering powers, with which he literally fascinated and hypnotized the public. The loud cheers after the pieces of Chopin were absolutely nothing compared to the almost terrifying ways in which enthusiasm manifested itself after the rhapsodies. Again and yet again had Paderewski to appear and again and again were the demonstrations renewed, since the amiable artist, whose mental elasticity is no less remarkable than his physical stamina, by each additional piece only stimulated the desire for yet another and finally also granted it. Another rhapsody of Liszt (in B flat major), a Song Without Words of Mendelssohn and Rubinstein's Waltz in E flat major, all of which he also played in a masterly way."—General-Anzeiger für Hamburg-Altona, November 3, 1901.

"Bonn.—The fifth chamber music festival of the Verein Beethovenhaus in Bonn began on May 12 in the presence of a very crowded audience. Paderewski appeared and proved the groundlessness of many fears which had been expressed concerning him. He was rapturously applauded after the great B flat Trio of Beethoven, with Joachim and Hausmann. The remaining items consisted of Haydn's E flat major Quartet, gracefully played by Frau Soldat and her colleagues, and of Beethoven's F minor Quartet, in which the Joachim Quartet covered itself with laurels. The opening number was Mozart's Serenade, for wind instruments, in B flat major, which, thanks to its admirable performance by the Meiningen artists, had almost the effect of a revelation."—Dresdener Anzeiger, May 15, 1901.

## The Gullmant Organ School.

THE fall term of the Gullmant Organ School concludes this week and a students' recital will be given in the Old First Presbyterian Church. The school has been most successful, and the work accomplished reflects the highest credit upon Mr. Carl.

The enrollment of students has been large and several have recently given recitals, among whom are Harry E. Woodstock, in a series of four in St. Paul's Church, New Haven, and Hyde Demaray at the New York University. Mrs. Gertrude E. McKellar has been appointed organist and choir director at the Congregational Church, Woodhaven, N. Y., and Merrill M. Hutchinson at the Riverdale Presbyterian Church, Riverdale, N. Y. The organ school is under the personal direction of Mr. Carl, and harmony, counterpoint, analysis, &c., are taught by A. J. Goodrich, formerly of Chicago. The winter term will begin January 7, after Mr. Carl's return from Lakewood, where he will spend the holiday vacation.

MISS SIDNEY COLESTOCK.—Miss Sidney Colestock, of Altoona, Pa., has been in New York during the past few days, making arrangements for her concert course in Altoona. The first concert of the series took place November 27, with a piano recital by Arthur Hochman. On January 9 Wm. Worth Bailey, the blind violinist, and his company, will be the attraction. On February 20 Miss Electa Gifford will give a recital.

## CONCERT RECORD OF WORKS BY SOME

## OF OUR BEST AMERICAN COMPOSERS.

## Mrs. H. H. A. Beach.

Gaelic Symphony.....American Composers' Concert, Boston, Mass.  
The Years at the Spring. Song.....George Hamlin, Chicago, Ill.  
Ecstasy. Song.....Madame Maconda, Seattle, Wash.

## Arthur Bird.

When Katie Tuned the Old Guitar. Song.....Frederick Warren, Chicago, Ill.  
Spanish Serenade. Song.....American Composers' Concert, Boston, Mass.  
Third Little Suite, op. 33.....

## George W. Chadwick.

A Bonny Curl. Song.....Mme. Isabel Bouton, Brooklyn, New York.  
Symphony No. 2, in B flat.....The Pittsburgh Orchestra, Pittsburgh, Pa.  
Quintet in E flat major.....Kneisel Quartet and E. Hutcheson, Boston, Mass.  
Were I a Prince Egyptian. Song.....George Hamlin, Chicago, Ill.  
Dear Love, When in Thine Arms. Song.....Mrs. Antonia Sawyer, New York, N. Y.  
Dear Love, When in Thine Arms. Song.....Miss Edith E. Torrey, Boston, Mass.  
Was I Not Thine? Song.....Herbert Witherspoon, Brooklyn, N. Y.  
Allah. Song.....Percy Hemus, New York, N. Y.

## Stephen A. Emery.

Burst, Ye Apple Buds. Song.....Miss Nellie Wheelock, New York, N. Y.

## Arthur Foote

Bedouin Love Song.....William A. Willett, Chicago, Ill.  
A Good Excuse. Song.....Frederick Warren, Chicago, Ill.  
Irish Folksong.....Madame Nevada, Boston, Mass.  
Irish Folksong.....Miss Jessie Foster, Stockington, Cal.  
Irish Folksong.....Madame Maconda, Seattle, Wash.  
Trio, op. 5.....Earle Trio, Philadelphia, Pa.  
If Love Were What the Rose Is. Song.....Miss Edith E. Torrey, Boston, Mass.  
(From Four Songs, op. 51).....  
When Icicles Hang by the Wall. Song.....Heathcote Gregory, Boston, Mass.

## Henry K. Hadley.

Greeting. Song.....Mrs. Morris Black, New York, N. Y.  
The Butterfly Is in Love With the Rose. Song.....

## J. H. Hann.

Concert Polonaise.....Miss Georgia Richardson, Detroit, Mich.

## E. W. Hanscom.

Lullaby.....Mme. Isabel Bouton, Brooklyn, N. Y.

## Margaret Ruthven Lang.

Irish Lovesong.....Frederick Warren, Chicago, Ill.  
Irish Lovesong.....Francis Rogers, Boston, Mass.

## Frank Lynes.

Hunting Song. Piano.....Miss Eleanor Richardson, Truro, Rondolette. Piano.....N. S.  
Mazurka. Piano.....Miss Charlotte Hanson, Truro, N. S.  
A Question. Song.....Miss Edith Maltreps, Janesville, Wis.  
Sweetheart. Song.....Miss Jessie Foster, Stockington, Cal.

## Edward MacDowell.

From Woodland Sketches—  
To a Wild Rose.....Miss Ruth Isabella Martin, New York  
To a Water Lily.....Miss Elva Crawford, Janesville, Wis.  
To a Wild Rose.....  
Idyl in G. Piano.....Miss Ella Richards, St. Paul, Minn.  
From Woodland Sketches—  
To a Wild Rose.....Harold Stewart Briggs, Brooklyn, N. Y.  
From an Indian Lodge.....  
Etude de Concert, op. 36.....Edwin Farmer, Baltimore, Md.

## Edna Rosalind Park.

A Memory. Song.....Miss Dewhurst, Teddington, England  
A Memory. Song.....Miss Mabel Marx, Nantwich, England  
A Memory. Song.....Miss Mabel Marx, Barnsley, England  
A Memory. Song.....Miss Mabel Marx, Gainsborough, England  
A Memory. Song.....Edgar Barnes, Croydon, England  
A Memory. Song.....Edgar Barnes, Piccadilly, England  
A Memory. Song.....Edgar Barnes, Highbury, England  
A Memory. Song.....Edgar Barnes, London, England  
A Memory. Song.....Miss Katherine Nash, Stoke Newington, England  
Love.....Miss Katherine Nash, Stoke Newington, England  
Love.....Miss Dewhurst, Teddington, England  
Love.....Miss Mabel Marx, Nantwich, England  
Love.....Miss Mabel Marx, Barnsley, England  
Love.....Miss Mabel Marx, Gainsborough, England  
Love.....Edgar Barnes, Croydon, England  
Love.....Edgar Barnes, Piccadilly, England  
Love.....Edgar Barnes, Highbury, England  
Love.....Edgar Barnes, London, England  
A Memory.....Herbert Witherspoon, Brooklyn, New York

## Augusto Rotoli.

Evermore. Song.....Mrs. B. H. Kilduff, Boston, Mass.  
Evermore. Song.....Mrs. Grace Williams, Taunton, Mass.

## Sebastian Schlesinger.

Longing. Song.....Madame Nordica, Sioux City, Ia.

The set of Five New Songs, op. 33, by Frank Lynes, will prove to be of interest to a large singing public. No. 1, "If All the Dreams," is a pretty and melodious musical setting to a dainty little poem; well adapted for use as an encore song. No. 2, "Thy Picture," is a dainty little love song, quite original in its modulations; equally useful for concert and teaching. No. 3, "Tell Her," a song light and vivacious in character. No. 4, "A Bedtime Song," is a gentle, crooning little lullaby, melodious and making no technical demands on either the singer or accompanist. No. 5, "Dreams," is a tender love song. Mr. Lynes has given a harmonious musical setting to words by Dorothy King. The transposition of the melody to the minor mode for the middle section, where the poem strikes a more melancholy note, is an expressive touch. The piano accompaniments to all are easy.

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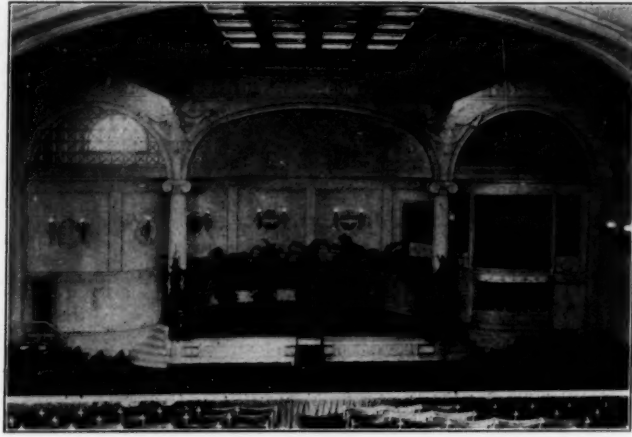
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[Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

## Rogers' Song Recital.

FRANCIS ROGERS, one of the well-known local baritone, gave a song recital in Mendelssohn Hall last Tuesday (December 10) afternoon. His list of songs included Dvorák's cycle of Gypsy melodies, which are rarely heard in New York. Mr. Rogers delighted a large, and what may be accurately described as a fashionable, audience in this long program:

Tutta rea la Vita umana.....	Händel
Where'er You Walk.....	Händel
Serenade (Don Giovanni).....	Mozart
Bois Epais.....	Lully
Barcarola (La Gioconda).....	Ponchielli
Wie Melodien zieht es mir.....	Brahms
Aufenthalt.....	Schubert
Wenn ich in deine Augen seh.....	Schumann
Es hat die Rose sich beklagt.....	Franz
Mädchen mit dem rothen Mündchen.....	Franz
Gestillte Sehnsucht.....	Ries
Die blauen Frühlingsaugen.....	Ries
Zigeunermelodien, op. 55.....	Dvorák
Clair de lune.....	Saint-Saëns
Mirage.....	Liza Lehmann
Thy Voice Is Heard.....	Homer
Mavourneen.....	Lang
Clown's Serenade.....	Luckstone
Border Ballad.....	Cowen

Counting the seven songs in the Dvorák cycle, Mr. Rogers gave altogether twenty-five numbers. His achievement was all the more remarkable, because in the closing song his voice was still clear and smooth. Singing in four languages in operatic selections, oratorio, arias and lieder is the goal for which all ambitious vocal artists strive, and from Mr. Rogers' success it seems needless to add that he has arrived. He is a manly singer. Refined, too, after the right manner.

The opening number, "Tutta Rea la Vita Umana," is from one of Händel's antiquated operas, "Scipione," and yet old as it is the text is one that modern men may study to their advantage. The first line of the aria reads:

"Base and worthless would be the life of man without the sense of honor."

A charming pastoral note is introduced in the aria, "Where'er You Walk," from Händel's "Semele." Mr. Rogers sang both of the Händel arias with beauty of tone and convincing dignity. He gave his audience real romance in the Serenade from "Don Giovanni." In the air, "Bois Epais," from Lully's "Amadis," and in the Barcarolle from "La Gioconda" Mr. Rogers showed that he was not deficient in the dramatic instinct. The songs by Brahms, Schubert, Schumann, Franz and Ries are familiar to the better class of New York music lovers, and being familiar a good singer like Mr. Rogers gives all the greater pleasure by singing them.

The Gypsy songs by Dvorák require perhaps more abandon than Mr. Rogers gave them. But it cannot be an easy

matter for a singer of his refinement to do full justice to the weird and ardent impulses of the roaming children of Central Europe. The audience enjoyed the English songs as Mr. Rogers sang them. An extra round of applause greeted the singing of the "Clown's Serenade," by Isidore Luckstone, the accompanist of the afternoon. Throughout the recital the piano accompanying was cause for congratulation. With such a program as Mr. Rogers gave a good accompanist is an indispensable prop to the singer.

## Augusta Cottlow's Recital.

MISS AUGUSTA COTLOW, the young pianist, will present this program at her recital in Mendelssohn Hall on the evening of January 9:

Prelude and Fugue, D major.....	Bach-Busoni
Seventeen Variations Serieuses.....	Mendelssohn
Rhapsodie, B minor.....	Brahms
Intermezzo, A flat.....	Brahms
Sonata, B minor.....	Chopin
Romance, F minor.....	Tschaikowsky
Troika.....	Tschaikowsky
Etude, D flat.....	Liszt
Polonaise, E major.....	Liszt

## Maria Victoria Torrilhon.

Miss Maria Victoria Torrilhon, who is quite well known as a drawing room pianist, gave a chamber music concert at Mendelssohn Hall last Saturday evening. Miss Torrilhon had the assistance of Sam Franko, violin; Joseph Kovarick, viola; Paul Morgan, 'cello, and Max Baier, contrabass. Brahms' Trio, op. 40, and the Schubert Forellen Quintet were played.

## Meyn-Gerardy Recital.

HEINRICH MEYN, the baritone, and Jean Gerardy, cellist, united in a recital at Mendelssohn Hall last Monday afternoon, which proved to be full of substantial musical merit. There was a program of altogether unusual songs, well arranged, done in artistic, refined fashion, such as one can expect from Mr. Meyn. Von Koss' "Winterlied" is a rousing song, and was done in good fashion, while the singer got all possible out of the sentimental von Fielitz "Am ersten Tag." "Alt Heidelberg" was a characteristic thing, done in true German student humor fashion. The English songs were doubly enjoyable because of the ever-distinct enunciation, containing in them a wide range, from the pathetic to the Scotch humorous. Following them came a group of old French and Italian, of which Secchi's "Lungi dal caro," with its low A flat and the high F, was effective. "J'ai perdu" was dainty, the piano part in the hands of Bruno Huhn suggestive of the man-

dolin, as was intended, while "Chanson a boire" was sung with brightness and grace.

Gerardy's special qualities of luscious tone and musical temperament shone forth in all his numbers. His first encore, "The Swan," brought him affectionate admiration from the ladies, so full of sentiment was it. Schumann's "Abendlied" and Popper's "Butterflies" completed his triumph. Bruno S. Huhn, at the piano, was sympathetic and reliable.

WIENKOWSKA PUPILS' RECITAL.—Madame de Wienkowska, who is directress and founder of the Leschetizky School of Piano Playing, gave a pupils' recital at her Carnegie Hall studio last Monday afternoon. The charming singing of Mrs. Rhoder, who is a talented pupil of Oscar Saenger, was greatly enjoyed by the distinguished audience, as was also the splendid showing of Madame Wienkowska's pupils. The program was as follows:

Technical Illustrations.	Mrs. Y. A. Parker and Ida Mampel.
Nocturne, E flat.....	Field-Liszt
Melodie à la Mazurka.....	Leschetizky
Edna Mampel.	
Chant sans Paroles.....	Tschaikowsky
Mr. Carter.	
Faschingschwank aus Wien.....	Schumann
Miss E. Sheldon.	
Song selection.....	
Mrs. Rhoder.	
Impromptu, A flat.....	Chopin
Gavotte.....	Bach-Saint-Saëns
Ida Mampel.	
Andante and Rondo, from Sonata.....	Beethoven
Mrs. J. A. Parker.	
Fantaisie, C minor.....	Mozart
Mrs. Guy Robinson.	
Song selection.....	
Mrs. Rhoder.	
Pres du Ruissseau.....	Rubinstein
Etude, La Source.....	Leschetizky
Mrs. de Saint-Seigne Benjamin.	
Etude (black keys).....	Chopin
Mrs. J. A. Parker.	

MUSICALE BY E. PRESSON MILLER'S PUPILS.—The last pupils' musicale before Christmas was given at the spacious and handsome studio of E. Presson Miller on Wednesday afternoon, December 11. The following program was rendered:

Summer.....	Chaminade
Villanelle.....	Dell' Acqua
Miss Leslie Stewart.	
Out on the Deep.....	Lohr
Nathan Meltz.	
Two Folksongs.....	Foote
Mrs. J. A. Hammond.	
Vielle Chanson.....	Bizet
Miss Mary Frances Kirby.	
Das Kraut Vergessenheit.....	von Fielitz
Could It.....	Tosti
M. James Brines.	
Quando a te lieta (Faust).....	Gounod
Miss Grace Farmer.	
Before the Dawn.....	Allitson
Ma Mie.....	A. L.
J'ai pleuré en Réve.....	Hue
Leo Lieberman.	

Two new comers who made a very pleasant impression were Miss Mary Frances Kirby and Miss Grace Farmer, Miss Kirby, who came from Towanda, Pa., to study with Mr. Miller, possesses a soprano voice of beautiful quality. With proper development her future as a singer is assured. Miss Farmer's sweet mezzo soprano made a very favorable impression. The work of Miss Stewart was, as always, interesting, and her coloratura work was exceptionally well done. Mrs. Hammond sang her numbers like an artist. Nathan Meltz, although suffering from a severe cold, sang his numbers with good effect. Mr. Brines was not in good voice, but by the amount of taste and temperament displayed in his work made his songs thoroughly enjoyable. Mr. Lieberman is so well known to the public that his work needs no special comment.

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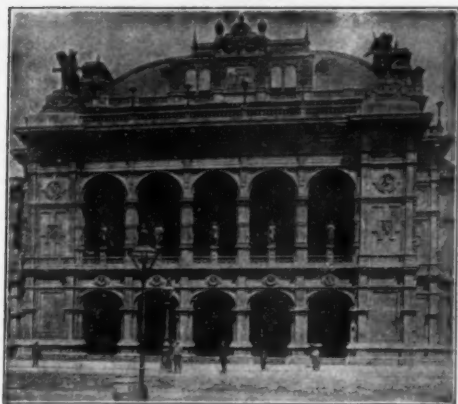
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VIENNA, NOVEMBER 30, 1901.

THE "Sign of the Cross" has celebrated its seventy-fifth performance, and is still running on before crowded houses at the Kaiser Jubiläumstheater. It may further interest our readers to learn that the beautiful and youthful Amalia Dolcini has won her suit against Bohrmann; that is, she gained the right to have her name as co-translator appear on all the bills and receives 2,000 crowns. She was, however, obliged to retract in the presence of official witnesses her insinuations against her co-laborer's honor.

The concert season has begun in good earnest. Bösendorfer Saal, Grosser and Kleiner Musik Verein Saal are filled every evening and overfilled; and people are being nightly turned away from the doors, while over the box office in large letters is seen the—to managers—delightful word "Ausverkauft" (sold out). On Wednesday, November 20, Henryk Melcer, a Polish pianist and composer, gave the first of two concerts in the smaller of the Musik Verein halls. He played only his own compositions: two piano concertos, one in E minor, one in G minor, and three transcriptions of songs by Stephan Monnysko. He also directed a composition of his entitled "Four-Tone Pictures in Symphony Form." Both of his concertos have won high honors: the first a Rubinstein prize in Berlin in 1895; the second a Paderewski prize in Leipzig in 1898. On the 27th Mr. Melcer will give a recital of standard works.

On Sunday, November 14, Xaver Scharwenka played his new Concerto in C sharp minor (first performance in Vienna) with the Philharmonic Orchestra. At the next Philharmonic concert Emil Sauer will play his E minor Concerto. Eugen d'Albert is announced to play the Brahms F minor Quintet with the Bohemian strings. The Joachim Quartet, which includes Joachim, Carl Halir, Wirth and Hausmann, will give a series of concerts. They will play some of the most celebrated Haydn, Mozart, Schubert, Schumann, Beethoven and Brahms quartets, and one seldom heard, by Cherubini. Other concerts which are exciting special anticipations are the song and ballad evening of the celebrated Bavarian singer Eugen Gura, on November 28; Bronislaw Huberman, on December 2; Katharine Goodson, the English pianist, also December 2; Emil Sauer's piano recital, on December 11, and the Soldat-Roeger Quartet, on December 21.

About the Paderewski concerts, the learned critics of Vienna pass varying judgments. The public passed but one. R. Walaschek, in the *Zeit*, speaks forgivingly of the Polish Fantaisie on original themes. Why does he call it tasteless? Surely there is place for and a reason for a brilliant virtuoso number at the end of a program. Perhaps, indeed, such a composition proves a rest to that section of the audience whose brains and nerves are overstrained by preceding exhausting attention. Speaking of the Beethoven numbers, it would be impossible not to agree at least about some of their aspects with the *Zeit*. It is certainly a great pity that Gustav Brecher should be at the Hof Oper in the capacity of assistant director, and it is also inexcusable that his immature efforts at conducting should be imposed on an educated or an uneducated audience.

For our own poor part we cannot look upon "Coriolan" as a mere study for the accurate, pedantic counting out of beats and especially rests, and it is obviously impertinent for any so-called leader to attempt the "Emperor" Concerto if he be still unable to give the cues or bring in the tuttis on time. Not once was Herr Brecher behind the pianist, but always. And still we felt no lack of repose in Paderewski's reading. The first movement seemed to us admirable; the second and last would doubtless have been given with more intensity had not at least half the pianist's energy been devoted to helping the director along. The Chopin Concerto was beautifully played in pianistic style. Possibly the tragic declamation of the second movement has been more forcibly brought out, but here again the orchestra was responsible. Paderewski was greeted with

such tempestuous applause at both concerts that the oldest Viennese maintained that even Liszt's triumphal passage was not such an ovation.

On the night of the recital, November 22, a large number of people were seated on the stage. Behind these others were standing and crowded up to the walls. The most beautifully given number, not excepting the Chopin pieces, seemed to us the chromatic Fantaisie and Fugue of Bach. Whatever academicians may have to gainsay, for many this immortal composition must always remain a wonderful song of romantic character. Paderewski played besides: Op. 111, of Beethoven; Schumann's G sharp minor Sonata; eight Chopin numbers, of course repeating the G flat study according to his custom in America; A minor Rubinstein Barcarolle and Rhapsody No. 11, of Liszt. The audience rushed upon the stage, and so surrounded the artist that he could with difficulty move on and off. After the close of the program he was recalled so often and obliged to play so many encores that he was able to leave the hall only just in time to make his train for Prague, where he directed his opera "Manru" on November 23.

An erudite contributor to the *Neue Freie Presse*, speaking of Paderewski's recital, says that he hears "the Polish artist for the second—nay, the first time." Such are his paradoxical words. He insinuates later that only in Chopin, Schumann, &c., is Paderewski at his best. There is always much said about the proper interpretation of Bach and Beethoven. From the citadel of tradition certain critics fulminate condemnation on all who venture to disagree with them. We feel that when a pianist succeeds in making the musical and dramatic contents of such a work as op. 111 of Beethoven clear to an audience only in small measure previously prepared to receive the message, he has done the work the composer has left for him to do—and he has done it well.

It is amusing to read Anton Door's views of the new Meister Schule under Sauer at the Conservatory. In his article made public by the *Freie Presse* on Sunday, November 24, Professor Door states that brilliant examples cannot cause virtuosity in students not already preeminently fitted by nature for the development of the same; that many are called, but few chosen; and other glittering generalities.

The readers of THE MUSICAL COURIER no doubt remember that Sauer's appointment at the Conservatory as head of the piano department, his titles and his salary proved too much for the forbearance of some of the time-honored members of the faculty, who consequently resigned. Without departing from proper respect for ancient institutions, we cannot but express our opinion that the Vienna Conservatorium has suffered sadly from the lack of new ideas. It is a fact that since the days of Czerny it has sent forth many thousands of certified pupils; has indeed published a long list of the so-called artists found within its walls. Some of these must have had natural talent. Why have they not been heard from?

Mahler is absent from Vienna. He produced his new symphony in G minor at Munich on Monday, November 25. The work will be given here later in the season.

An item in the issue of November 13 of THE MUSICAL COURIER leads us to believe that the Berlin correspondent has been misinformed. As every one in Vienna knows thoroughly well, the cause of Leschetizky's brilliant pupil Gaston Lherie's unfortunate suicide was the young man's hopeless love for a fellow student, a handsome American girl. Certain rumors circulated by a Berlin daily are entirely without foundation. Differences of opinion on musical matters or methods need not include slurs on morals and character.

We receive from Berlin news of the success of a young Viennese pianist and composer, Arthur Schnabel, who performed his own concerto in Beethoven Hall on Sunday, November 17. Prof. Carl Krebs, in *Der Tag*, speaks in high commendation of his characteristic themes, broad scope and fine orchestration of the work. Prof. Leopold Schmidt, in the *Tageblatt*, says that Mr. Schnabel's concerto demonstrates a maturity surprising in one so young (only nineteen), and that though the general impression is not cloudless, the composer shows that he has capacity not only to produce frequent themes but likewise to artistically elaborate them.

G. S. L.

ARTHUR WHITING'S CONCERT.—Arthur Whiting gave the first in a series of four chamber music concerts last Sunday afternoon in the room of the Architectural League in the Fine Arts Building. The program included Mozart's violin and piano Sonatas in G major and E minor, Nos. 379 and 304 in the Köchel catalogue; the Brahms D minor Sonata for violin and piano, and Mr. Whiting's songs to poems from Fitzgerald's translation of Omar Khayyam. The sonatas were played by Mr. Whiting and Franz Kneisel. Perry Averill was the singer. The program was unusual as it was interesting.

Miss Howard, a pupil of Miss Genevieve Bisbee, will give a recital on December 18 at 4 o'clock at the music rooms, 1109 and 1110, Carnegie Hall.

## Artists

AND THEIR

## ... Affairs.

Anton Kaspar, the violinist, has been fulfilling several engagements in Washington. Mrs. Kaspar, who is still abroad with her parents, will return to this country and join Mr. Kaspar in December.

Miss Estelle Lieblich is to be heard at an early date in an orchestral concert in this city. On Wednesday evening, January 8, she will give her own concert in Mendelssohn Hall, under the management of Henry Wolfsohn.

Adolf Glose assisted Mrs. Charles W. Rhodes in her illustrated lecture on "Wagner and the Bayreuth Festival" at Utica, Elmira, Williamsport and Springfield, Ohio, recently.

A concert was given recently in Unity Church, Denver, Col., by Emil Tiferro, at which Grant Weber, the pianist, assisted. He played Chopin's F sharp Nocturne and the Study, op. 10, No. 12, and Moszkowski's Spanish Caprice. The concert was a big success.

Berenice Thompson has published a new song, "Bubbles," which is to be sung at one of the coming musicales at the Washington studio of Jasper Dean McFall by Miss Pickering. The "Three Songs From Some Verses" are to be sung by Amy Law, a gifted Washington soprano, at her next recital.

Mr. and Mrs. Arthur Reginald Little gave a musical evening at their studios, 701-2 Carnegie Hall, on Friday. There were many prominent persons present. Those participating were Mrs. Morris Black, Henry K. Hadley and also Mr. Little. Mrs. Black sang charmingly some of Mr. Little's and Mr. Hadley's songs. Mr. Little, among other things, played two piano concertos, kindly assisted by Mr. Winston at the second piano.

Mary A. Cryder, a mezzo soprano, of Washington, D. C., sang the "Three Songs From Some Verses," words by Miss Hay, at musicales in Rye, New York, Bar Harbor and Middletown (Conn.), in the course of the heated term, and they were always well received. Other songs on Miss Cryder's programs were "At Parting," Rogers; "Bon Jour, Suzon," Thomé; "Serenade," Meyer-Helmund; "Ouvres tes yeux bleus," Massenet, and songs by Schubert, Nevin and many others.

Hallet Gilbertè, the tenor, assisted by his wife, the dramatic reader, has been giving a series of successful recitals in the New England cities. The newspapers have published very favorable reviews of these entertainments and have bestowed upon Mr. and Mrs. Gilbertè many compliments. The programs were made up largely of Mr. Gilbertè's own compositions. As a singer Mr. Gilbertè long ago earned an enviable position, and this season he is enjoying great success. He purposes to appear in New York soon after the holidays.

Oley Speaks, the talented singer and composer, is much in demand just at present for private musicales. His voice, a beautiful bass, remarkable both in range and in quality, lends itself especially well to the songs of his own composing.

On December 10 he sang at Mrs. Bennett's private musicale in Seventieth street, on December 13 at the Rutherford Club, Rutherford, N. J., and on December 15 at Madame Newhouse's musicale on Fifth avenue. On December 23 Mr. Speaks will sing "The Messiah" at St. Thomas' Church. He will sing selections from "The Messiah" at the Aeolian Company's recitals in Brooklyn on December 27, and in New York on December 28.

In January Mr. Speaks will give a series of song recitals in the West.

Mr. Bennett gave his second recital this season at Carnegie Hall, December 10. Some fine examples of tone production were shown by the various pupils.

Those who appeared were Mrs. Laurel Rivers, Miss Edna Hunter, Miss Cecelia Quinn, Oscar Fuchs, Miss Luise Ruprecht, assisted by Wilhelm Fischer, 'cellist.

## SECOND ARION CONCERT.

CHRISTMAS greens and huge clusters of holly enhanced the surroundings of the second Arion concert last Sunday night. The program included five novelties, and the soloists were Miss Esther Palliser and Miss Olive Mead. As the opening number the orchestra conducted by Mr. Lorenz played as a memorial to the late Josef Rheinberger that composer's Prelude and Fugue, op. 79. The Maennerchor followed it, singing appropriately an old Christmas song by Praetorius, and sang it so well that a repetition of a part was redemanded. Of the new choral works heard at the concert "The Forsaken Chapel," by Mathieu Neumann, made the best impression. Devotional in character, refined and melodious, it proved very agreeable. Two of the other novelties may be dismissed by classing them as pleasing trifles, but no more. One a folksong, "Im Feld des Morgens Früh," by Ch. Burkhardt, and the other a semi-humorous song, "Die Hahnenfeder Nickt von Hut," by Rudolf Wagner. Being only a chicken feather the Audubon Society will not object.

Miss Esther Palliser combined dramatic power and winning pathos in the aria, "Ave Maria Königin," from Max Bruch's "Feuerkreuz." The splendid stage presence of this artist also proved a factor in her success during the evening. In her songs, "Fischerknabe," by Liszt; Brahms' "Sandmännchen" and "Rosalind's Madrigal," by Liza Lehmann's mother, Miss Palliser recalled another side to her art, namely, that of singing songs simply and poetically, and this is something all operatic and oratorio singers cannot do. Miss Palliser came to America in time. She will be needed. Her voice is one of those rich, full vibrant sopranos, with a big range, and there is wide scope for such a voice.

Miss Mead belongs to the school of young violinists who are gladly heard at concerts. Tone, technic and taste she has them all, and moreover, her playing is marked with sincerity that is unusual in so youthful a performer. Then, too, Miss Mead's presence is winsome. Her selections for the evening included the Romanza and Finale from Wieniawski's Second Concerto, Wagner's "Albumbblatt," arranged by Wilhelmj, and a Mazurka, by Zarzycki.

The string orchestra played a Romanza by Georg Keller, and this was one of the things marked "new" upon the program. But for this marking, no one would have guessed it was "new." The orchestra also played the fourth part of Bizet's Roman Suite. Robert Schwalbe's "Death Song of the Goths" was sung as the closing number, and this was another novelty. Like the making of books, there is no end to the publishing of new musical compositions. However, with all due respect to composers and conductors, five novelties are too many to digest at one concert. But for some reason the conductors of the German singing societies delight in presenting novelties, and while the plan redounds greatly to their credit, it is not possible to expect the average music lover or even music student to be wholly in sympathy with the fashion.

Many conductors of the clubs which sing in English go to the other extreme and neglect new compositions altogether.

**FRIEDA STENDER'S SUCCESS.**—That Miss Frieda Stender's appearance in public is always a complete success is sustained by her recent press notices, of which we reprint a few herewith:

Miss Stender next appeared and sang an aria from "Der Waffenschmied," by Lortzing, accompanied by the full orchestra. Miss Stender is the possessor of a remarkably sweet soprano voice, highly cultivated, and rendered the difficult selection in a manner which stamped her an artist of rare ability. She was enthusiastically recalled, and in response to an encore sang a pretty little ballad, "Violets." It was rendered in such a pleasing manner that she had to repeat it. \* \* \* Miss Stender next sang Chaminade's "Madrigal" and Hildach's "Mein Liebster ist ein Weber" in charming manner, and when again forced to respond to the vociferous applause sang "The Sweetest Flower that Blooms."—The Observer (Hoboken), December 9.

The next number of the program was a soprano solo by Miss Frieda Stender, who rendered the aria of Marie from "Waffen-

schmied," and earned such stormy applause that she had to give "Violets" as an encore. It was the young artist's first appearance in Hoboken. She has a beautiful voice, and her style is excellent. Miss Stender sang also "Madrigal" and "Mein Liebster ist ein Weber," and as an encore "The Sweetest Flower that Blooms."—New York Staats-Zeitung, December 9.

Miss Frieda Stender, the prima donna, proved once more that there is a fine future for her in store. She rendered an aria from "Der Waffenschmied," two songs ("Madrigal," by Chaminade, and "Mein Liebster ist ein Weber," by Hildach), to which she kindly added as an encore Van der Stucken's "The Sweetest Flower."—New Yorker Herald, December 9.

## Powers Studio Musicals.

MISS E. GENEVIEVE WEAVER gave a recital of Nevin songs at the Powers-Alexander studios last Saturday evening, under the direction of Francis Fischer Powers, with this program:

When the Land Was White With Moonlight.  
Nocturne.  
German songs—  
Rechtzeit.  
Mädel wie blüht.  
Herbstgefühl.  
French songs—  
Vielles Chansons.  
La Vie.  
Dites Moi.  
One Spring Morning.  
'Twas April.  
In a Bower.  
Children's songs—  
In Winter I Get Up at Night.  
Of Speckled Eggs the Birdie Sings.  
Dark Brown Is the River.  
Beat Upon Mine, Little Heart.  
Little Boy Blue.  
At Twilight.  
Oh, That We Two Were Maying.  
The Merry Lark.  
The Dream Maker Man.  
The Rosary.

Miss Weaver quite captured attention by her unusual combination, handsome person and expressive, finished soprano voice. All her numbers were sung with much sympathy and indeed there is probably no better singer of the graceful Nevin songs before the public. The group ending with "The Rosary" she played, with musical touch and tone, showing versatility and ability at the piano. "One Spring Morning" was especially graceful and quaint, "'Twas April" full of fervor, and the high G of "In a Bower" caught attention, because of beautiful tone-quality.

Harry S. Briggs played accompaniments full of sympathy and temperament quite astonishing for such a youth.

Miss Weaver, with Mrs. Hadden-Alexander, stunningly gowned, assisted Mr. Powers in receiving, and the usual prominent society people crowded the handsome studios.

## Jessie Shay.

MISS JESSIE SHAY, the piano soloist of the Kubelik tour, is receiving many excellent criticisms. We add those of the Hartford (Conn.) concert:

Herr Kubelik was assisted in this concert by Miss Jessie Shay, pianist, a dainty lady, with a charming presence. She was practically a stranger to Hartford, but Miss Shay is the kind of artist that Hartford will always esteem. Her introduction was two numbers en suite, "Etincelle," by Moszkowski, and "Etude de Concert," by Schlozer. The first was a dainty and characteristic Slav bit, given with much delicacy and interpretation that was thoroughly artistic and enjoyable. The Etude was equally modern, immensely difficult and given with snap, discretion and good sentiment. Miss Shay was enthusiastically received. Her second number was the Rhapsodie Hongroise, No. 12, by Liszt. Miss Shay interpreted the thunders and dainties of this big number marvelously for a young woman, and this is said in no spirit of apology for her. She is a genuine artist, and deserved all the recognition she received. Her temperament is apparent, and she should play Chopin exceptionally well.—Hartford Courant, December 13, 1901.

Miss Jessie Shay scored almost as much of a success as Herr Kubelik. As a pianist she was grand. Miss Shay is a young woman, a blonde of pleasing appearance. Her rendition of Moszkowski's "Etincelle" and Beethoven's Romance in G major were divine. She put much feeling into her playing and her technic was excellent.—Hartford Telegram, December 13, 1901.

An excellent pianist, who stirred the feelings of the audience strongly, shared the program with Kubelik. Miss Jessie Shay played a Moszkowski number with remarkable grace and clearness and a perfection of touch that won admiration from the first measures. In the "Concert Study," by Schlozer, she took such rapid time that one marveled, and yet nothing clearer, more distinct, more finished in treatment was offered during the evening. It was a brilliant yet cool performance, and it displayed notable technic and perfect control. In the Hungarian Rhapsodie she added color and power to her production, and made the instrument respond with those orchestral effects which Liszt designed. Miss Shay was an exceedingly satisfactory second during the evening, and her piano playing, which is of distinct and highly modern character, made a strong impression on the audience, which applauded long.—Hartford Times, December 13, 1901.

**VOORHIS SUBSCRIPTION CONCERTS.**—The first of three with the Kaltenborn Quartet began last night, Tuesday, December 17, at the Jersey City Club; the second occurs February 11, the last April 15. The success of the chamber concert of last year, under Voorhis' management, has induced this series.

## MACONDA.

HERE are more press notices recording in no uncertain tone the continued success of the artistic soprano Charlotte Maconda. She is one of the artists who is meeting with a well-deserved triumph:

Mme. Charlotte Maconda, an artist who is the equal of any soprano heard in concert in Spokane, deserved a larger audience than that which sparsely dotted the floors of the Spokane Theatre last evening. But those who braved the inclement weather were richly repaid. They manifested their delight by most vigorous applause, and had Madame Maconda cared to respond she had excuse for doubling the length of the program. Here is a voice of exquisite quality, of wide range and volume, and it is apparent that it has been trained by masters.

Chaminade, Grieg, Schumann, Hahn, Nevin, Bartlett, Lehmann, in fact the works of nearly all the noted composers whose compositions are rendered by the world's greatest artists, were intelligently and delightfully interpreted by Madame Maconda. The trills and cadenzas of "Thou Brilliant Bird," from "Perle du Brésil," the mournful tones of the Irish folksong, crooning notes of lullabies and melodious runs in sweet ballads of English song writers came from her throat in a way that showed to advantage the versatility of this really splendid vocalist.

Some of her songs were quite exacting, particularly Gounod's "Mignon," the chief beauties of which are smoothness and evenness and exquisite shading. There was the pathos and clearness of tone that makes the artist. Madame Maconda's personality was pleasing. She seemed to enjoy to the utmost the rapture of every one of her hearers, and she was as painstaking with her numbers as if she were singing before the largest of metropolitan audiences.

"'Twas April" (Nevin) was a familiar song to even the less musical of her hearers. She gave it a color that was a revelation. Again in the Schumann song she held the audience spellbound.

"Si mes vers Avaient des Ailes" (C. Hahn) was a tone picture that also added to the laurels of this gifted coloratura soprano.—Spokane Spokesman Review.

The Maconda concert—artistically speaking, it was a thorough success. Financially, however, it was a disappointment, for less than 1,000 people were in the Tabernacle, including the choir, and 1,000 people are lost in the Tabernacle. Madame Maconda is charming as to personality, stage presence and voice, and her solos were followed each time by a storm of applause. Her voice is a pure coloratura, with dramatic tendency; in fact, some of her numbers were cleverly acted, and it showed conclusively that her true place is on the operatic stage. Her piano accompaniments were played by Prof. J. J. McClellan, who only had a day in which to rehearse with her, but his work was especially complimented by the fair singer. Madame Maconda sang "Romance," by Bartlett; "L'Ete" and "Tu me dirais," by Chaminade; "Pearl of Brazil," by David; "Berceuse," by Godard; "Maid of Cadiz," "'Twas April," by Nevin; "Lullaby," Luckstone; "You and I," Lehmann, and the solo "Inflammatus," with the choir, all of which were splendidly given. The choir, led by Professor Stephens, rendered efficient aid, and the concert, as a whole, was a delight to all present.—Salt Lake Tribune.

What would have been called a fairly good house at a smaller hall, one of nearly a thousand people, including the singers, enjoyed the magnificent program offered by that rare artist, Charlotte Maconda, to Salt Lake last night at the Tabernacle. While Madame Maconda was really suffering with a severe cold, yet a more beautiful voice under more perfect and artistic control has seldom been heard here. She can be compared only with such as Nordica or Melba—or still more like Sembrich—had the latter been heard here. Perhaps of the varied program that she gave the "Bird Song," from "The Pearl of Brazil" and the "Polonaise," from "Mignon," were the most rapturously received, though the daintier numbers were exquisitely done. The only regret was that so few people, comparatively, turned out to enjoy the feast.—Salt Lake Herald.

**ANTONIA SAWYER.**—Laura Vreeland, a pupil of Mrs. Sawyer, sang at the Christmas affair at the Astoria last week, singing a Hawley and a Neil song with such artistic self-poise, control of the means of expression, and musical as well as delightful voice, that she made a distinct hit. Mrs. Sawyer also sang a brace of French and German songs, when those characteristics which have made her a favorite, namely, beautiful voice, temperament and superior diction, all combined to make her singing an event of the evening. Four of her pupils sang at the last gathering of the Mr. and Mrs. Chas. Gardner school, where she teaches.

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## HAROLD BAUER.

[BY CABLE.]

PARIS, DECEMBER 17, 1901.

*Musical Courier, New York:*

"Harold Bauer, the pianist, sails for America on December 19."

## A SUCCESSFUL BOWMAN PUPIL.

Maude Sanders Faust.

MAUDE SANDERS FAUST, in charge of the piano department at the Colorado Springs Conservatory of Music, early showed musical talent and had piano lessons from her sixth year. Her really serious study, however, began when she entered the music school at Vassar College, and came under the instruction and helpful musical influence of Miss Jessie Chapin, for many years one of the most efficient teachers attached to the musical staff at Vassar. During her last four years at college Miss Sanders' studies were pursued under the supervision of E. M. Bowman, of Steinway Hall, then

professor and director of the department of music at Vassar, and in harmony, counterpoint, music form and history she enjoyed the privilege of being instructed by him. For several years Miss Sanders was a prominent performer in the public recitals given by the pupils in the college chapel and also at the more frequent musicales of the Thekla Society.

In 1894 she graduated with high credit, and the following week, with no special preparation other than that received through her regular studies at Vassar, she passed the exacting examinations held in New York city by the American College of Musicians, winning first honors.

Subsequent to her college course in music and arts and her marriage to Dr. Faust, of Poughkeepsie, Mrs. Faust studied piano and composition in New York with Professor Bowman, and taught a large class of piano and theory pupils up to her recent removal to Colorado Springs, where she is prominently identified with the piano department of the Colorado Springs Conservatory of Music, an excellent school of music connected with the Colorado College. Thoroughly equipped for her work as teacher, pianist and theorist, earnest and conscientious in her every effort, Mrs. Faust will prove a splendid acquisition to the musical forces of her adopted city and State.

In her Mr. Bowman has another addition to the already long list of able representatives in the Far West of his painstaking preparation of professional pupils.

## Charles W. Clark's Success in Chicago.

[BY WIRE.]

CHICAGO, Ill., December 16, 1901.

*Musical Courier, New York:*

CHARLES W. CLARK'S fine voice and musicianly interpretations important feature at historical orchestral concerts, Chicago Auditorium, December 13 and 14. Recalled many times Saturday night. H.

ESTELLE LIEBLING AT KUBELIK CONCERT.—Miss Estelle Liebling, the young soprano, will sing at the Kubelik concert at the Metropolitan Opera House next Sunday night. This will be Miss Liebling's first public appearance in New York since she returned from Germany. The young artist sang earlier in the season at the Arion concert, and a fortnight ago at the concert of the Brooklyn Apollo Club.

BROUNOFF RUSSIAN LECTURES.—The pianist, singer, composer and lecturer, Platon Brounoff, has been very busy of late giving his popular lecture recital on "Russian Music and Life," having just finished a course of six under the auspices of the Brooklyn Board of Education. December 11 he gave it for the Women's Club, of Waterbury, Conn., assisted by his pupil, the soprano, Clara Gorn, who is singing better than ever. The papers had most enthusiastic notices. December 14 he gave a students' concert in Brooklyn, assisted by Miss Sara Fish, pianist; Louis Cohn, pianist; Miss Gorn and Mishel Shapiro, the young violinist, pupil of Fonaroff.

DANNREUTHER QUARTET.—This well-known organization played last week at Miss Porter's school, Farmington, Conn., this being their eighteenth year at that school. They gave a Mozart Quartet, Schubert Theme and Variations, Glazounow Novelettes, Schumann Quartet, and Mr. Dannreuther played the Handel Sonata in A.

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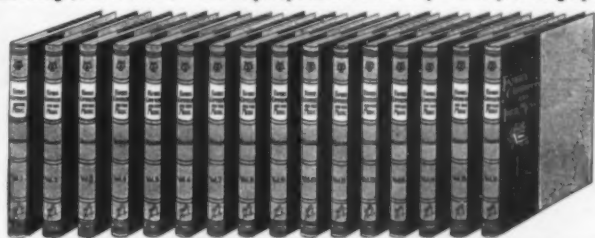
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the first edition—one for his own use and four for gifts to his friends.

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